MAY NO.8 K 50¢

SCREEN THRILLS ILLUSTRATED

SINISTER SPIDER AND HIS CELLULOID WEB

MARX BROS THEIR MADDEST MOVIES

SABU HERO OF MODERN ARABIAN NIGHTS

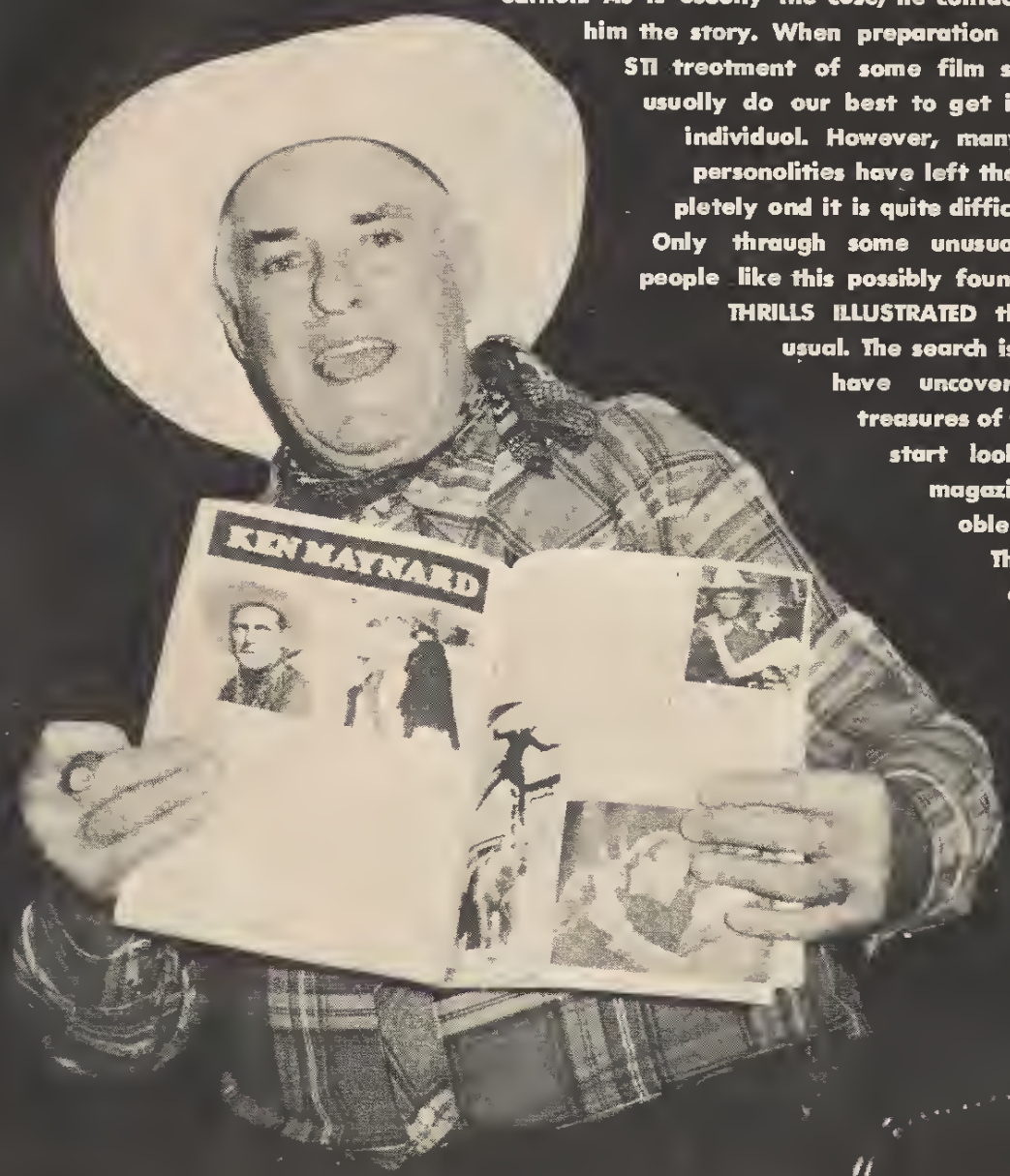
JIMMY STEWART-THE LIVING LEGEND • RARELY SEEN WESTERN SCENES

SCREEN THRILLS ILLUSTRATED • MAY • NO. 8 • 50¢

For this crime-smasher's secret identities, see page 7!

STI REALLY GETS AROUND

Plainly evident is the fact that famous Western star Ken Maynard is quite pleased with the coverage we have given his career. For more information on this check page 16. It is amazing how people connected with the exciting movies of yesteryear get to see SCREEN THRILLS ILLUSTRATED. One veteran performer, who is featured in an issue, may notice a friend in another article in that same edition. As is usually the case, he contacts this pal to show him the story. When preparation is started for an STI treatment of some film star's career, we usually do our best to get in touch with that individual. However, many of the pioneer personalities have left the acting field completely and it is quite difficult to locate them. Only through some unusual connection are people like this possibly found. But, at SCREEN THRILLS ILLUSTRATED the unusual is the usual. The search is always on and we have uncovered many great treasures of the past. Once you start looking through this magazine you won't be able to put it down. This is how sure we are that you'll enjoy the subjects we have selected for your interest. Read on—



I have been reading (and immensely enjoying) STI ever since I have been able to lay my hands on it. I should particularly like to compliment you on your excellent coverage of at least one costumed "super-hero" per issue—these disguised mystery men have always rated high with me (I am counting the days until Marvel's new mag with good ol' Capt. America hits the stands). Might I suggest (as if I have any right to criticize you wonderful people) that you present a few more general articles; for instance, something like "A Survey of Costumed Crime-Crushers in Serials" (there I go again) or "Chinese Mystery (you know, Fu Man Chu and like that) Movies". My other pleas are those of the multitudes: Get STI out more frequently, and keep up the good work! A fellow serial-worshiper,

C. G. Oldham
Scotch Plains, N. J.

SCREEN THRILLS ILLUSTRATEO is a milestone in the history of American literature and movie magazines. In your recent issue everything in it was superb and could not possibly be surpassed at all. Your article on CAPTAIN AMERICA was great, magnificent, very good and well-written. Keep up the good work.

Larry Roberts
Savannah, Georgia

I am certainly glad to see that you are finally giving credit to the master of swashbuckling action, Errol Flynn. He has been a hero of mine for a long time and I have seen every picture of his that I know of at least two or three times. You had a fine coverage of THE AOVENTURES OF ROBIN HOOO but not enough photos from that classic motion picture. Then again, no amount of photographs of magnificent Errol Flynn in his sword flashing role could suit me, so how about some more scenes of him in the private screening? Also how about an article on Flynn's dazzling and dynamic pirate pic THE SEA HAWK in which he played Jim Thorpe, the dashing, swordfighting buccaneer. Maybe an article on THE CHARGE OF THE LIGHT BRIGAOE would also be appreciated by many fans.

I would sure like to see some detailed features on THE SPIOER RETURNS. THE SPIOER'S WEB, THE FIGHTING OEVIL OOGS, UNOERSEA KINGOOM, PERILS OF NYOKA, AOVENTURES OF CAPTAIN AFRICA, OAREOEVILS OF THE REO CIRCLE, THE MASKEO MARVEL, and all of the early Tarzan films as well as an article on the recent TARZAN'S THREE CHALLENGES. Hope other fans agree with me so we can have some of these articles and keep this fine magazine rolling.

Ken Oixon
Springfield, Pennsylvania

• As an interesting follow-up to last issue's well-received CAPTAIN AMERICA article, we now offer pics and facts from both of Columbia's great suspense generators, THE SPIDER'S WEB and THE SPIDER RETURNS. For star Warren Hull and his co-players in action, turn to page 7.

Ray "Crash" Corrigan in UNDERSEA KINGODM

TED AND THE TINTS

I've just finished reading issue No. 7 of the greatest movie magazine ever devised—SCREEN THRILLS ILLUSTRATEO! It is more than a magazine; in fact it is an encyclopedia of motion picture history and I would like to say that the people responsible for its production are to be congratulated. Addicts and students of the glorious era of great movies have been waiting a long time for such a journal and STI fulfills their wish. Someday these magazines will be treasured collectors' items and I am proud to possess them. Even the style of cover is original and the ingenious coloring is great.

My only complaint is that it should be monthly and should have at least 100 pages—if the price went up another 50c I would still gladly subscribe and so would all other sincere fans. I await each issue with eager anticipation and always read and re-read from cover to cover.

The best of it is, that you have an ocean of material to choose from. By treating a serial in full detail in every issue (like this issue's CAPTAIN AMERICA) you can go on for years and years! The same applies to your other regular features, particularly WESTERN HALL OF FAME.

I was glad to see that in this issue movie color systems received an honorable mention, e.g. BECKY SHARP in Technicolor and THE MAN FROM TASCOSA in Cinecolor. Sometime you could do a whole section on the birth, development and movie histories of such systems as mentioned above and others like Trucolor, Anscocolor, etc.

The Errol Flynn/ROBIN HOOO article was a triumph. Living in Sherwood Forest, this naturally held a great appeal to me! I live only three miles from Nottingham Castle where there is a great bronze statue of Robin. Many of Flynn's other great movies could be given a similar treatment, e.g. CAPTAIN BLOOO, THE SEA HAWK, etc. Incidentally, Sean Flynn, Errol's son, has recently been seen in this country in SON OF CAPTAIN BLOOO, in Oyaliscope and Technicolor; a movie crammed full of action.

Many of the Italian-made "muscle men" spectaculars are showing here at present. Hercules, Samson, Goliath and Ursus continually loom across our giant screen in assorted minor epics. Although some of the films are not too good technically, they are the only real action movies to be made since serials and sagebrushers made their final bows. Recently seen here was a Mexican-made Anscocolor movie called THE BLACK PIRATES with Anthony Oexter and Lon Chaney, Jr. This picture was made in 1954 and has only just been shown here! The foreign movie makers are also doing a series on ZORRO! Two of these,

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Clayton Moore and Kay "Nyoka" Aldridge

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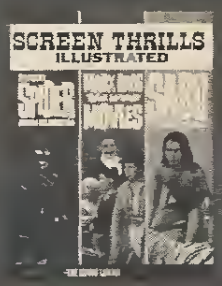

SCREEN THRILLS ILLUSTRATED

Editor and Publisher
JAMES WARREN

Editorial Director
SAMUEL M. SHERMAN

Executive Editor
& Art Director
ROBERT PRICE

Contributing Editor
FORREST J ACKERMAN

Production Editor
HARRY CHESTER

Managing Editor
LEE IRGANG

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(Continued from page 4)

starring Frank Latimore, have already reached us.

Once again, thanks a million for your magazine and the many happy hours it's given me and will, I know, continue to give.

Ted Hammond
Nottingham, England

● **Thanks for a wonderful letter, Ted. It's always nice to hear that STI is reaching serious film enthusiasts abroad as well as in the U.S. You seem to be quite a "color buff," so here's a couple of odd ones for you: Have you ever seen LURE OF THE WASTELAND, a 1939 Al Lane Production starring Grant Withers, which was shot in "Telcocolor?" Or ISLE OF DESTINY, a 1940 RKO-Radio release with William Gargan, in "Cosmocolor?" These were both two-color systems similar to, and actually processed by, Cinecolor.**

MISSES CHRIS

Would you please print a picture of Christine McIntyre? She is known for her many appearances in the old Columbia short comedies such as the 3 Stooges, Andy Clyde, Hugh Herbert, Billy Gilbert, Harry Von Zell and Gus Schilling & Dick Lane. She had a very fine operatic voice and I'd like to know more about her.

James Burke
Freehold, New Jersey

● **In addition to the two-reelers you mentioned, Miss McIntyre has also been featured in many Westerns; particularly opposite Johnny Mack Brown at Monogram. She received a Bachelor of Music degree from the Chicago Musical College before trying her luck in radio and, later, films.**

One early movie in which she displayed her remarkable vocal talents was THE RANGERS' ROUNDUP (1938) starring Fred Scott. In it she sang a solo, "JoJo From Mexico," and a duet with Fred, "Hill Top Rendezvous."

WHERE ARE THEY?

I really appreciate your fine publication, having obtained it from the first issue. I don't know where else one can obtain information on the happenings and whereabouts of yesterday's stars. I appreciate especially your series on the deaths of former stars; since many of the local papers carry no such notices. Continue to keep us informed.

We can keep up with many old-timers who are still active in movies and TV, but what of some of the oldsters of whom we've heard nothing in recent years: Fred Scott, George Houston, Eddie Dew, Russell Hayden, John "Dusty" King, and Lee Powell? Has "Gabby" Hayes passed on?

Any help you can give us will be appreciated. You're doing all oldtime Western fans a real service!

W. N. Jackson
Amory, Mississippi

Although I have several dictionaries and encyclopedias, I cannot find any words in them to express my appreciation for your excellent publication, SCREEN THRILLS ILLUSTRATED! It is beyond words!

This is the sort of magazine that film fans have needed for years! It is especially interesting for we who look back on the "good old days" of motion pictures when movies were good. I am one of many who refuse to accept that "Movies are better than ever," as Hollywood infers. Looking through your STI (I have every issue to date), it brings back memories of the exciting stars who could bring interest to any motion picture despite the lack of the technical advances of modern-day filming.

I especially enjoy the Western Star features I recall when every Wednesday night in this little town, we had a Western movie, featuring such greats as Jack Randall, Tex Ritter, Gene Autry, The Range Busters, etc. Those were the days! The so-called "adult" Westerns of today aren't worth the fare compared to those of yesteryear! I would particularly enjoy seeing more photos of the "Range Busters" (Max Terhune, Dusty King and Crash Corrigan) and Fred Scott. Whatever became of these fellows?

I enjoy your MATINEE MAIL immensely; in fact, I enjoy all of your magazine! I have only one fault to find—it isn't printed often enough! All of these mags will be collectors' items and I, for one, plan to have every copy. There isn't a publication on the market to compare with it!

Well, enough said! I could write countless pages telling you how much I enjoy STI but it is simpler just to say: I Love It! Keep up the good work. I'll be looking forward to the time when you print it on a monthly basis!

Howard Cochran
Parishville, New York

● **Two of the many requests received for information on Fred Scott. For the benefit of countless readers, STI's exclusive interview with the "Silvery-Voiced Buckaroo" begins on page 42. Of the other stars mentioned by reader Jackson: Houston and Powell are gone but "Gabby" is still with us; Eddie Dew is now a director and the recent Universal release WINGS OF CHANCE is one of his films; Russell Hayden, now a producer, currently has in distribution WHEN THE GIRLS TAKE OVER which features another former juvenile from the Hopalong Cassidy series, James Ellison; John "Dusty" King has retired from the screen.**

● **Keep reading STI and keep writing to: Cliff Henger, SCREEN THRILLS ILLUSTRATED, 1426 E. Washington Lane, Philadelphia 38, Pa.**

Christine McIntyre and Fred Scott

The SPIDER let his guns do the talking and they spoke the only language a criminal understands---the language of DEATH!

Kenne Duncan as Ram Singh, Warren Hull as Richard Wentwarth.

Iris Meredith as Nita Van Sloan.

DURING those dear, departed days of the "pulp" magazine, when newsstands were literally inundated with bundreds of titles devoted to the adventure-minded, one of the most-sougbt items bore an intriguing logo: *THE SPIDER—Master of Men!* And such popularity was by no means unwarranted. For within those colorfully illustrated covers—between the rougb-edged pages—were bound a series of the most amazing novelettes ever set in type; chronicling the mysterious exploits of socialite Richard Wentworth wbo, in his daring disguise, proved a most daring and resourceful foe of the underworld!

Based on the 'Case Notebooks of the Spider,' these stories by Grant Stockbridge 'modestly' billed the web-bed one as *'the most colorful crime fighter of all time;'* a claim open to debate by admirers of other beroes but staunchly defended by dyed-in-the-wool Spider fans. Thriving for many years, the Spider monthly was but one of the many casualties of changing times; changes that bave all but ended the once-flourishing world of the "pulps."

Columbia Pictures brought to the screen the first motion picture version of the Spider in 1938. This was a fifteen-episode serial titled THE SPIDER'S WEB. Warren Hull, a one-time stage and radio singer wbo had started to make his way up the film ladder, was selected for the role of Wentworth and rounding out the principal parts were: Iris Meredith as his fiancee Nita Van Sloan, Kenne Duncan as faithful Sikh servant Ram Singb, Forbes Murray as Police Commissioner Kirk (Kirkpatrick in the novels), Richard Fiske and Don Douglas as Jackson and Jenkins, the Spider's aides.

The plot concerned a mysterious master criminal known only as the "Octopus," wbo planned to take over the country by leading the underworld in an attack on all major industries. In his efforts to combat these forces of evil, Police Commissioner Kirk enlists the aid of criminologist Wentworth to stem the raging tide of chaos and destruction. Then into the figbt against the wave of crime stepped Wentworth's other self—the Spider!

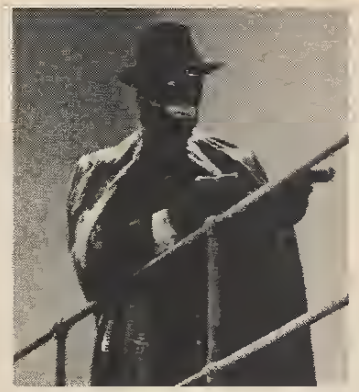
Hull disguised as Blinky McQuade.

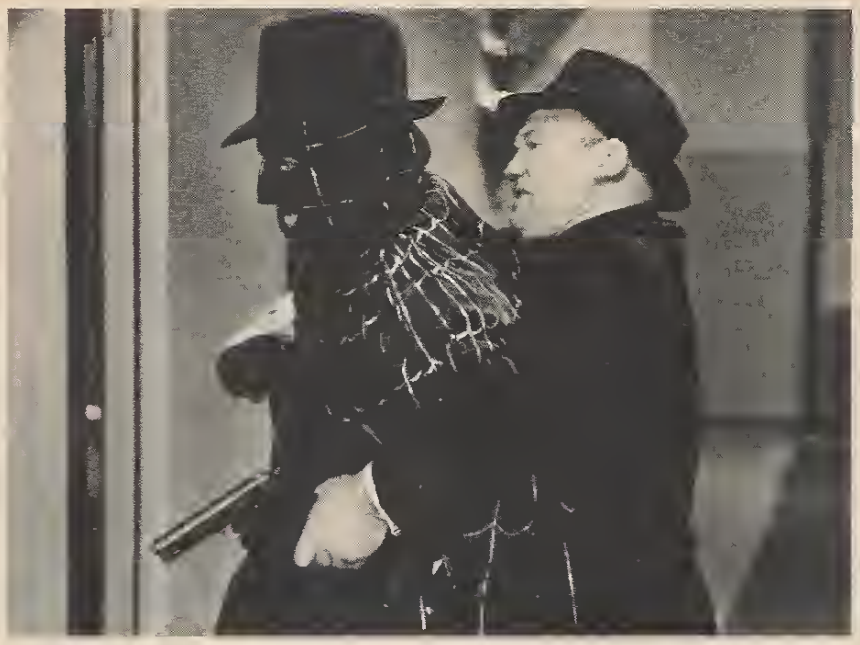
Direction was placed in the hands of veterans Ray Taylor and James W. Horne, wbo was, oddly enougb, *famous for his comedies starring Laurel and Hardy!* Putting their cast througb some pretty brisk paces, the pair brought in a swift-moving chapter play that drew praise from the trade press after seeing only the first few episodes. For example, the Motion Picture Exhibitor commented: *"The first two episodes reveal a smashing action serial, with more thugs being killed in five reels than in most other complete serials. In addition to the blood, action, it has good production, fast pace, with Warren Hull a very convincing hero. It also has the type of story the kids go for: a gun-fighting crusade against the 'Octopus' (a mad degenerate) using the madman's own methods."*

The crashing climax in Chapter Fifteen provided some very exciting moments. Wentworth, in his guise of "Blinky McQuade," gangland babitue, finds a 'deflection tube for specialized radios' in the safe of a man besuspects of being the "Octopus." A check of suppliers of this type of equipment reveals that a recent installation was made in 'some sort of technical school' located on the sixth floor of an office building. This information, coupled with the knowledge that a pbone call

The evil followers of the mysterious "Octopus" (Charles Wilson). Into this lair came the Spider to wreck the country's crime combine! From THE SPIDER'S WEB.

Commissioner Kirk (Joe Girard) doesn't know that his resourceful rescuer is in reality close friend Richard Wentworth. From THE SPIDER RETURNS.





Clockwise: A temporary setback for Warren Hull in THE SPIDER'S WEB; The ghastly "Gargayle" (Corbet Harris), foe of Richard Wentworth in THE SPIDER RETURNS; One of the old SPIDER Magazine covers—colorful art such as this drew thrill-seekers to newsstands in the old days.

from the Octopus came from the same area, convinces Wentworth that he has his man!

Arriving on the scene, he finds no entrance to the 'school;' instead, a sealed-off wing in the structure. Planting smoke bombs in the lohhy, Wentworth uses the ladder of a fire engine answering the call, to gain entrance to the floor from the outside. Clad as the Spider, he leaps through an open window and confronts the surprised Octopus, who sits with *both hands on his desk:* one clutching a microphone he uses to disguise his voice!

Suddenly, there is movement heneath the white robes of the Octopus. A gun appears—hut hefore he can use it, the Spider's hullet finds its way into his brain! This fantastic fiend had employed, as part of his disguise, a false right hand which enahled him to he prepared at all times with a gun out of sight in his *real one!* Stripping off the hood, the Spider finds his secret adversary to be Chase, played hy Charles Wilson.

Dormant on the screen for nearly three years, the rohed avenger again recorded some celluloid skull-cracking in THE SPIDER RETURNS, released in the summer of 1941. This time Jim Horne soloed in the canvas chair and had a field day devising fifteen stanzas all by himself. Hull and Duncan recreated their original roles hut the rest of the cast was now changed. Mary Ainslee became Nita Van Sloan, Joe Girard was Commissioner Kirk, Dave O'Brien and Alden Chase were Jackson and Jenkins.

Patriotism was fast hecoming a popular screen theme at this time and THE SPIDER RETURNS reflected this trend. Again to quote the M.P. Exhibitor: "*Columbia's latest serial has timeliness as its asset. Opening sequences have the Spider returning to activity over the protests of sweetheart Nita just in time to keep a band of crooks from stealing sabotage plans. Then various acts of sabotage are committed. Crooks attempt to do away with Hull by crashing him in a plane as first episode ends. Audience, but not Hull, know leader of the gang is the "Gargoyle" (Corbet Harris), a mysterious individual known only to his henchmen. This should satisfy the kids and action fans. It has plenty of chase episodes, gun-play, and occultism. Trade can be strengthened, perhaps extended to include some of the public who usually avoid serials, by tieing in with the national defense program.*"

As in many film adaptations of literary characters, there were minor changes in the property such as in the Spider's screen costume (the hood and web-design on the cape), but much of the zing responsihle for the acceptance of the magazines was carried over into the film, resulting in plenty of coin at the boxoffice. This was well-earned coin, too, for each moviegoer showing up to see his weekly chapter, received a full share of thrills dispensed by one of the greatest of them all—*THE SPIDER!* **END**

A reproduction of an original "three sheet" paster. Certainly an attractively disploy, reflecting the trend in serials just prior to America's entry in World War II.

THE HARP THE PIANO and the MUSTACHE

...those zany madcaps the marx brothers have delighted millions through their cinema escapades

Although Zeppo was featured with brothers Harpo, Chico and Groucho in the early Paramount Pictures productions, the general public usually thinks only of the "wild three" when the Brothers Marx come to mind. This of course is a wrong impression, as the four had been together in show business for some time until Zeppo left the group. All four were born in New York City and the following are their real names and birthdates: "Chico"—(Leonard: March 26, 1891), "Harpo" — (Arthur: November 21, 1893), "Groucho"—(Julius: Octoher 2, 1895) and "Zeppo"—(Herhert: Fehruary 25, 1901). Their first time out in the professional business of entertaining was as part of an act known as *"Six Musical Mascots."* The additional two members who rounded out the group were their mother and their aunt. From this start the boys formed *"The Four Nightingales"* which eventually evolved into *"The Four Marx Brothers."* In the movies, Harpo and Chico were the ones usually praised for their musical ability. However, when they performed on the stage, all four quite skillfully demonstrated their talents in the field of music. Groucho played the guitar, piano, mandolin and harp; Zeppo played the saxophone, piano, cello and flute; Harpo played the harp, plus the piano, flute and trombone; and Chico played the piano, plus the cornet, zither and violin.

Bringing a new type of humor to the screen, the Marx Bros. made their big feature film debut in Paramount's 1929 THE COCOANUTS. Proving a popular screen combination for Paramount, the studio started the cameras rolling in their direction and the public went wild over: ANIMAL CRACKERS (1930), MONKEY BUSINESS (1931), HORSE FEATHERS (1932) and DUCK SOUP (1933). In 1935 Zeppo decided that acting no longer suited him and he left the performing end of the business. However, he didn't stray far from his old stamping grounds as he opened the famed Zeppo, Marx Agency in Hollywood, which firmly established him in another area of the world of "glitter and glamour." Perhaps the reason Zeppo left the comedy group was because he usually looked more like a *leading man* in the Marx Bros. films than he did a *comedian.* He was at times the one *real* aspect of a group of decidedly *unreal* characters. Instead of utilizing this situation, the writers on occasion tried to make him just as zany as Groucho, Chico and Harpo—something which did not seem to suit his screen character. So, it might have been that Zeppo began to feel out of place in the group, which he wasn't, and in this way turned his talents to another direction. A point of interest, is the fact that his respective *"place"* in the Marx Bros. films was later filled hy people like Allan Jones, John Carroll and Tony Martin, proving that Zeppo was not a "fifth wheel" in his day.

In 1935 MGM got in on Holly-

In this wild wallpaper scene from A DAY AT THE RACES the Marx Bros. take o little time out for some wreck-creotion.

Can the rails hold them? If you've seen GO WEST you know that nothing can hold back the Marx Bros.' This sequence, which also features John Carroll and Diana Lewis, is currently being presented in Robert Youngson's latest comedy compilation —MGM'S BIG PARADE OF COMEDY.

With three mad doctors on the loose, it looks like this group won't be able to spend A DAY AT THE RACES.

Harpo plays checkers his own way and also manages to get in one of his classic expressions at the same time.

wood's *Marxian Revolution* with A NIGHT AT THE OPERA which featured Groucho, Chico and Harpo in one of their wildest settings. A smash at the boxoffice, this film paved the way for later Metro-Marx productions. A DAY AT THE RACES (1937), AT THE CIRCUS (1939), GO WEST (1940) and THE BIG STORE (1941) were the other Leo the Lion laugh riots. For good measure the Marxmen squeezed in a picture for RKO Radio, while in the midst of collecting their coin from Culver City—ROOM SERVICE (1938).

Strangely enough only two more Marx Bros. starring feature films were to be made after THE BIG STORE. Their movies were funny when originally made and still pack quite a barrage of laughs for audiences everywhere. However, for comedians as funny as they were, they made comparatively few films. In 1943 Harpo was featured as one of the numerous "guest stars" in Sol Lesser's STAGE DOOR CANTEEN, his brothers did not appear with him. The boys were reunited in A NIGHT IN CASABLANCA, which was released by United Artists in 1946 and proved beyond a doubt that they were as funny if not funnier than they were in the 1930's. LOVE HAPPY, a 1950 romp which UA presented had its humorous moments, but was not up to the Marx standard set by earlier productions. This was the last feature to *star* Groucho, Chico and Harpo as a team.

Groucho, who was usually set apart from his brothers in the setup of their films, went on to a new milder identity in later motion pictures. Back in 1937 though, he was responsible for work on the story and screenplay of Warner Bros.' THE KING AND THE CHORUS GIRL which starred Fernand Gravet, Joan Blondell and Alan Mowbray. Using a non-Marx Bros. image in more recent times, he appeared in COPACABANA (United Artists 1947), MR. MUSIC (Paramount 1950), DOUBLE DYNAMITE (RKO Radio 1951) and A GIRL IN EVERY PORT (RKO Radio 1952). His poll-winning radio show became a poll-winning TV show and Groucho established himself in still another identity—comical, critical TV M.C. Warner Bros.' THE STORY OF MANKIND (1957) brought Groucho, Chico and Harpo into movie theatres again in an unusual historical presentation. However, it was CBS-TV's GENERAL ELECTRIC THEATRE that was to produce what can be considered to be the *last* Marx Bros.' film. A half hour filmed show, the stars were really Chico and Harpo as comical crooks. It was the appearance of Groucho, entering apart from the other boys as usual, at the end of the show, which certainly made this telefilm an important part of motion picture history.

Sadly, Chico died on October 11, 1961, ending forever the chance of more Marx Bros. films being made. Enterprising TV producers, not to be stopped by a small detail like the premature death of a key member of the Marx trio, have been planning a new television series starring the Marx Bros. As in the case of Laurel & Hardy, the new comedies are planned to be made with animated puppets or as two dimensional cartoons. Although the idea is interesting in theory, the great "live" comedies of the past can never be recreated by mechanical means (animated filming).

Juvenile audiences may accept these cartoons, however mature comedy fans will never find the following duplicated today: The leer on Groucho's face and subsequent walk as a pretty girl passes; Harpo's trick of hanging his leg on someone's arm and then making one of his fantastic expressions; and Chico's slightly unusual comments on just about anything: *"My grandfather's beard just fell hair to a fortune."* (From MONKEY BUSINESS). The only purpose that these new productions will serve (in addition to making money) is to keep the Marx Bros. image alive for the younger element. Perhaps that is enough.

Zeppo Marx as he appeared with his brothers in the 1928 stage production of ANIMAL CRACKERS.

For those both young and old who find they can leave their *video box* for a trip to their old neighborhood theatre, a great treat is in store. MGM is currently re-releasing the fabulous A DAY AT THE RACES and A NIGHT AT THE OPERA, two all-time classic comedies that just fill the big screen with howls. In addition, Robert Youngson has skillfully assembled another of his outstanding comedy compilations, which is being released by Metro. Known as MGM's BIG PARADE OF COMEDY, the film features the Marxian madcaps in sequences from 1940's GO WEST. Classic films that will live forever, the Marx Bros. have etched their *marx* in history.

END

Memorable ads of the past, the humor of the Marx Bros.' films is well reflected in their design.

Ken Maynard, the veteran Western star, was television's center of ottraction when NBC's TODAY Show paid tribute to yesterday's cowboy greats.

Last October, NBC's videotape machines rolled and another page was written in Western film history. Following a departure from the standard TODAY Show format, which had been used before in treatments of the careers of Buster Keaton and Hal Roach, this popular network program took a serious look at some famous film frontiersmen. Flown in from Hollywood, especially for the show, was Ken Maynard, who lent a necessary air of authenticity to the proceedings.

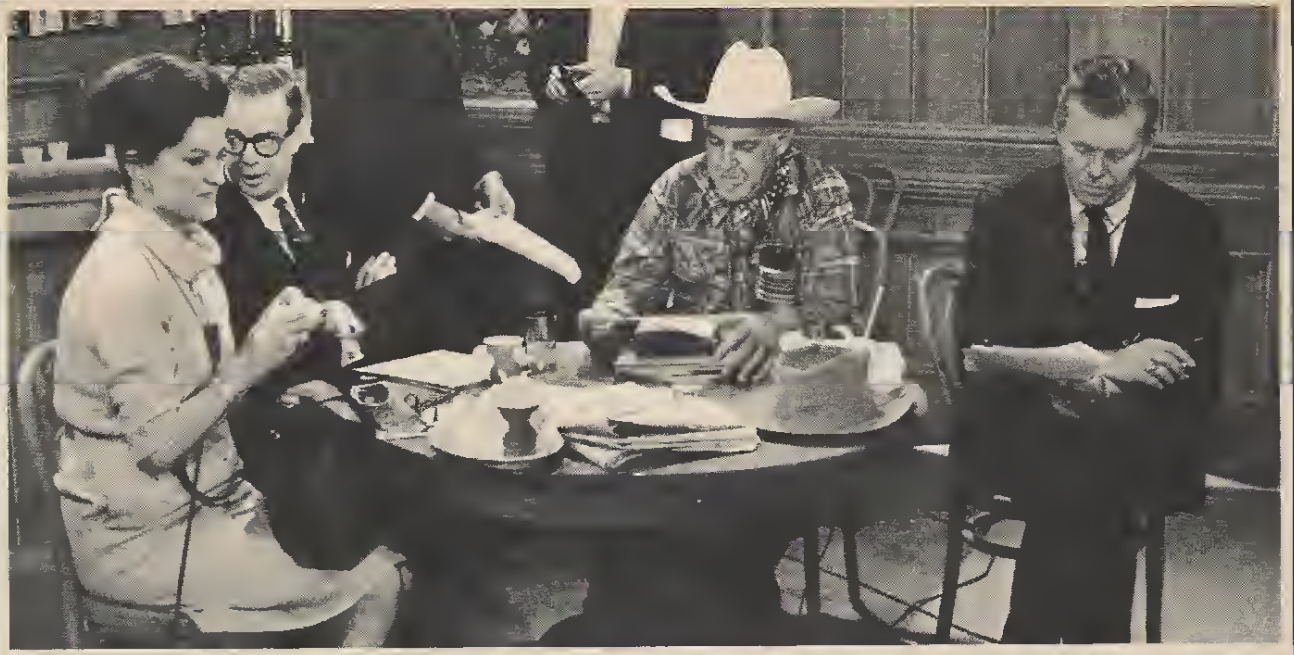
On hand during the formative stages of this "Special," were Bob Price and myself, representing STI and the historical interests of our readers. As soon as we received word that Ken Maynard had arrived in town, we prepared for what was to be a unique visit for this film performer. Usually, when veteran actors & actresses arrive in New York for similar appearances, they leave their work and careers hehind them at the TV studio about 5:00 or so. With *Big Ken*, this was not the case. Boh and I had a long, long interview with him over dinner at Ruby Foo's, a favorite restaurant of Ken's that he patronized quite often many years ago. We talked ahout Ken's entry into films, his suhsequent stardom and also how he hecame the producer, director and writer of his own films—tasks which he often did not receive credit for. Ken explained this by saying that: *"I did not want to see the name Ken Maynard on the screen as everything—star, director and all that. So, many times I had the credit given to people who had worked on other films of mine but who hadn't done anything on the picture we were doing then."*

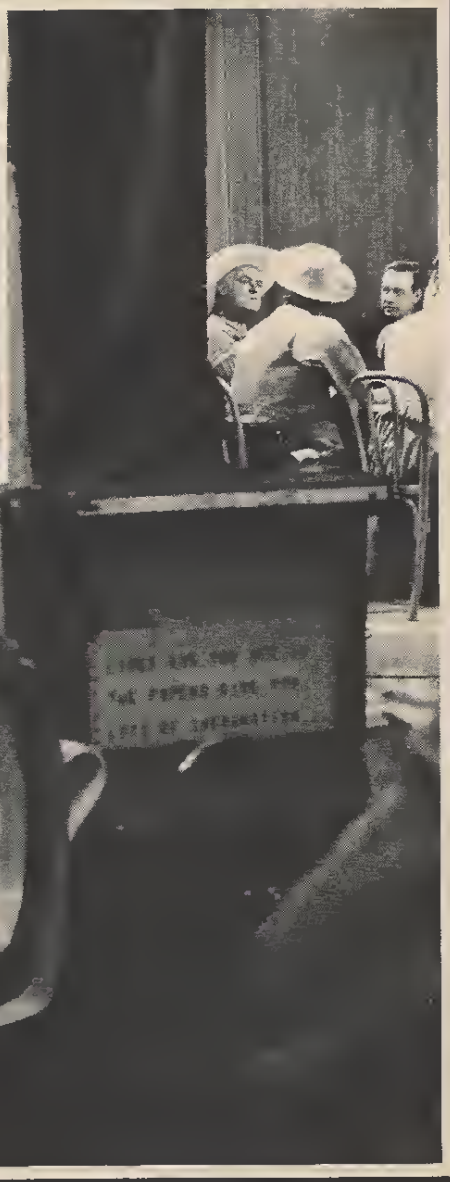
We talked ahout his early days in Hollywood, when Ken arrived in *cinema city* with the Ringling Bros. circus. To impress an entourage from Fox Studios, he gave an almost suicidal show for: Dustin Farnum, William Fox, Lynn Reynolds, Tom Mix and others who were his special guests at the circus. Since they liked what they saw, he was signed to a three month "tryout" contract hy Fox. His salary went up as the weeks went hy, but he didn't do very much of anything at all. After the three months were up, he was signed to a long term 5 year contract. Ken remembers at this time that: *"They called me into the office and said: "You haven't got any curl in your hair. You've got straight hair. You look like a bartender and you comb your hair like one." They said I had to have my hair curled. So I went downtown and had a hot brandin' iron burn two of the biggest waves you'd ever want to see in my hair. I looked just horrible! All my hair stuck out on the side of my head. After that the studio people decided to leave things as they were."* For all the time he spent at Fox, the only film that Ken Maynard starred in was a two-reeler. One of his unusual interests, in the days when he flew his own planes, was archaeology. Ken explored areas south of the Mexican border that previously were untouched by modern man. Having an intellectual interest in the roots of civilization, he made it his business to go where *people had never been in centuries!* On many of his trips Ken took 16MM movies of the unusual ruins of the past which he visited. Fighting snakes and other minor obstacles to get to these places meant nothing to him at the time. The adventure was everything! As Ken still has all his films of these jungle trips, it would seem that they could be quite effectively used in a specially edited and written documentary TV show.

After finishing our *brief* interview at ahout 1:00 in the morning, Ken, Bob and myself stopped in at one of Broadway's *penny arcades* to try and claim

An Exclusive Report
SCREEN THRILLS
ILLUSTRATED
Story by Sam Sherman

Photographs by
Sam Sherman & Bob Price





Clockwise from top: Pat Fontaine, Hugh Downs, Ken Maynard & Jack Lescoulie prepare themselves for the two hour taping session to follow; a unique photo showing the program "on camera" with a televised Ken Maynard image and Ken himself for an unusual comparison; Pat finds out that making Westerns is tough work; and between scenes she adjusts Ken's mike before they tape again.

After the shaw Ken Maynard and Jack Lescoulie take an STI break and talk aver the great days af actian mavie praductian.

a photograph from one of his 1927 era First National films. One of the movie viewer machines, that was used to run comedy and Western film clips, had this old Ken Maynard "still" in its glass case for many years. This was odd as the film credited with being in the machine had no remote connection with Ken. After convincing one of the arcade's managers to let us look around their roped-off section, the three of us checked through machine after machine with no luck at all. Possibly somewhere there's a Western movie fan who now has this silent screen souvenir in his own collection —after many years in the viewer it had strangely disappeared.

The next day, from 1:00 to 3:00 in the afternoon, the special TODAY Show on Westerns was taped in the

Ken gives Sam Sherman a few pointers an the use af a Western lariat. Later on the star did some rope tricks.

Left ta right: Bob Livingstan, Eddie Dean and Jack Lescaulie in Republic's 1940 OKLAHOMA RENEGADES.

NBC Studios. With hosts Jack Lescoulie & Hugh Downs was hostess Pat Fontaine—all of them dressed with Western accessories for the occasion. For background atmospbere in the saloon set they were using, we (SCREEN THRILLS ILLUSTRATED) supplied a rare Ken Maynard one-sheet poster from BETWEEN FIGHTING MEN (1933). This was later given to Ken for his own collection. During the early part of the show a film interview was run that featured Ken and Bronco Billy Anderson—This bad been made earlier, out in California.

A little later on, Ken did some trick roping and talked with Pat, Hugh and Jack about his horse Tarzan: "*I had the original Tarzan for 28 years and that was all of his life.*" Also discussed was a lot of information about Ken's early career that we had been going over with him the night before, so he had the specific stories and titles fresh in his mind. He commented on the air that be doesn't see many of the other Western stars very often, and wben "dog" pictures (i.e. with Rin Tin Tin) were brought up, he remembered THE NORTH STAR (1926), a silent film of that type which he starred in. Running through Ken's career in the time allowed, the story about how he took a tribe of Indians out to Coney Island on the New York Subway proved quite interesting.

Among the other topics covered by the TODAY Show, which Ken Maynard hashed over were: 1) *Stuntmen* and the horse to car transfer. Said Ken: "*You can't jump twice!*" ;2) *Western Serials;* featuring Boh Livingston in THE VIGILANTES ARE COMING; 3) *Classic Western Love Scenes:* featuring Bob Steele, Hoot Gibson and Ken with their respective gal friends; 4) *Famous Fights*: featuring Farnum & Santchi in THE SPOILERS; and 5) *Well Remembered Stars:* Tom Mix, William S. Hart, Tom Tyler and others. Bringing the sbow "close to bome," film clips were run from Republic's 1940 Three Mesquiteers triumph OKLAHOMA RENEGADES. Featured in the scenes with stars Boh Livingston, Duncan Renaldo and Raymond Hatton was none other than Jack Lescoulie, who was working in the movies at that time. Speaking of film clips; great action-stunt scenes from Ken Maynard's HELL FIRE AUSTIN (1932) were run. This film and others featuring Ken and many more great cine-cowboys are currently being distributed to TV in modernized, serialized form hy National Telepix, forming part of the "Wally Western"—CLIFFHANGERS program. As for Ken Maynard, his thrilling autohiography will be availahle to publisbers shortly.

A great look at some popular action heroes, this program was broadcast in early Novemher and was very well received. Other TODAY Shows along these lines (one with Fay Wray) have been done and more are to follow. They represent a valuable, factual salute to the people who made the movie & TV husiness the big industry it is today. **END**

Ken, Pat, Hugh and Jack gather around vintage poster from Maynard hit of 1933.

Bob Price greets Ken Maynard as he enters the studio and wishes the screen veteran good luck on his TODAY Show appearance.

A CLASSIC RETURNS TO THE SCREEN

'THE SCARLET LETTER'

Nathaniel Hawthorne's ageless literary masterpiece is considered by experts to be "the most widely read American navel of all time." At last, movie theatre audiences throughaut the world may ance again see the film triumph that is the only sound motion picture version of this fabulous story.

Rescued by a faithful Indian, Dr. Chillingwarth (Henry B. Walthall) advises his wife, the untrue Hester Prynne (Colleen Moore) to drink his secret potian. She is afraid that the cup he offers cantains paisan.

Supplying classic comedy relief, much in the style of Laurel and Hardy, Alan Hale finds his pal William Kent has braken a "sacred law."

IN a decision that is quite unusual in the film industry, Signature Films has decided to give theatre men full opportunity to exploit and exhibit THE SCARLET LETTER instead of selling the vintage movie for a "quick buck" sale to television. Of the tremendous major company libraries of classic films, it is a rare case when movie threatres are given priority over television. Some firms, after *playing their pictures to death on TV,* have given the exhibitors a chance to try and recapture lost audiences hy showing the same movies that have played television a dozen or more times (and are *still running* on the small home screen). In the case of THE SCARLET LETTER, which has not been distributed in many years and was never in general release to TV, the theatre people come first. No distribution contracts of any other kind (i.e. 16MM non-theatrical & TV) will be signed until the last interested theatre owner has had his complete chance with the screen classic. With these facts in mind, the fans of immortal movies (and there are many) now have an opportunity to see a unique film *as it was meant to be shown!*

The famed 1934 production of THE SCARLET LETTER met with critical praise when originally released:

MOTION PICTURE DAILY—*"Has all the earmarks of a major production . . . able to stand alone on any bill."*

DAILY VARIETY—*"Makes strong bid for boxoffice attention."*

PHOTOPLAY—*"Background authentic . . . director Robert Vignola maintained spirit of times to the letter."*

BOXOFFICE—*"One that producer Darmour can justly feel proud of . . . shows purse strings have been drawn wide open . . . Capable direction of Robert Vignola gives an old classic modern appeal . . . coupled with authentic picturesque background and good comedy relief . . . Work of entire cast commendable, photography above average . . . picture a credit to independent production."*

The timeless quality of this famed novel is well evidenced hy its great popularity since 1850, when it was originally written. Although a mature story, dealing with adultery and an illegitimate hirth, the merits of Hawthorne's writing have made THE SCARLET LETTER required reading in the majority of the nation's high schools and colleges. There are ahout 40 domestic hard and soft cover versions of the hook currently being published. Being an important work of literature, early movie producers were quick to see the novel's great value for the screen. The following is a short history of the silent screen adaptations of the Hawthorne classic:

The first cinema version of THE SCARLET LETTER on record was a one reel film made by Kalem in 1908. This was followed hy another short length drama made by Independent Motion Picture Co. in 1911. Kinemacolor Company of America, a firm which had one of the first commercial

color movie processes, did an adaptation about 1913 and starred Linda Arvidson, who was D. W. Griffith's wife, in the production. Nathaniel Hawthorne's novel first really came into its own on the screen in 1917. That year, Fox Film Corp. lensed a five reel version of THE SCARLET LETTER and selected silent screen favorite Stuart Holmes as one of the stars. A 1920 one reeler, which was part of "Herbert Kaufman's Weekly" and distributed by Selznick Pictures, was entitled THE SCARLET LETTER—however, material on this movie has apparently vanished to the ages of film history.

A really outstanding achievement of the silent era of motion pictures was the 1926 MGM version of THESCARLET LETTER. Directed hy Victor Seastrom and starring Lillian Gish, audiences of the 1920's saw this as the first film with the scope to capture the true essence of this important novel. The Seastrom-Gish adaptation was a long time in preparation. Metro spent considerahle time and effort in the researching of the early New England period, in which the story is set. Costumes, hackgrounds and customs — all had to be historically perfect. The meticulous care given this drama created one of the really superior productions of the pre-"talkie" era. Lars Hanson played opposite Miss Gish.

As the next few years rolled hy, the coming of sound spelled full and complete change to the motion picture industry. Quality films of the silent era were *dated* hy their lack of spoken dialogue and "talking pictures," pretty much as we know them today, took over. The use of sound equipment hrought up the cost of producing films and so, in the independent field, new companies with big money hehind them were the only ones who could turn out pictures that were comparahle to the product of the major studios. One such company was Majestic Pictures, an outfit with 29 film exchanges, each located in an important city in the U.S.A. Their superior distribution setup assured them of excellent bookings for their films.

Majestic's higgest and most ambitious undertaking was the 1934 screen classic production of THE SCARLET LETTER. Working in close co-ordination with MGM, through a connection with Ida Koverman and Louis B. Mayer, the independent outfit turned out a film masterpiece that will live for all ages. In this way, MGM's experience with the 1926 THE SCARLET LETTER was a great help to the 1934 production team. The silent film was screened over and over again, and the research originally done in 1926 formed a solid foundation for the later film. It is interesting to note that Henry B. Walthall was cast in the same role (that of the hushand—Roger Chillingworth) twice. He repeated his 1926 part in the 1934 film, however this time his theatre-trained voice added an extra dimension to his performance.

On July 14, 1934, *The Motion Pic-*

A weary Henry B. Walthall learns af the community's big scandal fram innkeeper Betty Blythe.

For Hardie Albright and Colleen Moore the roles of Dimmesdole and Hester pravided a tremendaus apportunity to demonstrate their dramatic skills.

This memarable camedy scene has Virginia Howell listening to the "sweet nathings" of Alan Hale thraugh o "courting trumpet." Hale is speaking words of lave to build up the image of buddy William Kent.

Colleen Moore as the "scarlet lettered" Hester Prynne.

Hardie Albright as the distraught Dimmesdole.

Henry B. Walthall as the revenge crazed Chillingwarth.

Lillion Gish as Hester Prynne in the superb silent production of THE SCARLET LETTER (1926).

The originol advertising which greeted theatre patrans as they went to see THE SCARLET LETTER in 1934.

At the mercy of the people, Hester (Colleen Moore) and her daughter Pearl (Coro Sue Collins) have mud thrown at them.

ture Herald spoke highly of the film and commented on the story for those who might be unfamiliar with it:

"*Produced in an atmosphere that faithfully reflects the tone of Nathaniel Hawthorne's story of early New England and Puritanic customs, lives, religions, morals and laws, this picture has showmanship values for intelligent handling. . . . The picture is well acted.*

Hawthorne's story is generally well known. Hester Prynne, young wife of old and fanatically righteous Roger Chillingworth, is left alone. Lonely, she finds comfort in the words of the minister Dimmesdale. Their friendship becomes intimate and she bears a child. Unwilling to condemn the child's father, knowing that to accuse the supposedly holy man would be fatal, and still because she loves him, she suffers all the diabolic Puritanic tortures and is compelled to wear a scarlet "A" on her bosom, the symbol of an adultress. With meekness and humility, and being of great service to the community, she endures her shame for years. Eventually Chillingworth returns. Inspired both by a desire for revenge as well as love for the girl and her child, he investigates every possibility as to who is responsible for his wife's ignominy. Finally, he is convinced that the minister is guilty and by mental suggestion and open accusation drives the distraught divine to public confession and self-effacement."

Heading the cast of THE SCARLET LETTER are players who have contributed much to the development and popularity of the motion picture—Colleen Moore, Hardie Albright, Henry B. Walthall, Alan Hale, William Farnum and Betty Blythe.

Colleen Moore, who stars as Hester Prynne, is well remembered as one of the most popular and important stars of the movies' *golden age*. Born Kathleen Morrison on August 19, 1902 in Port Huron, Michigan, she entered motion pictures when only 14 years old. Her earlier parts included roles with Tom Mix in THE CYCLONE and THE WILDERNESS TRAIL (both in 1919) and as time passed she proved herself tops in everything from comedies to serious drama. Playing the ideal "roaring twenties gal" in several films, she became the image of THE PERFECT FLAPPER, a 1924 production in which she starred. John Barrymore, Warner Baxter, Richard Dix, Wallace Berry, Mickey Rooney, Loretta Young, Gary Cooper and Spencer Tracy are just a few of the performers who shared screen time

This little cruel sequence of children "burning another child at the stake" was planned but never included in the production.

Hardy Albright as he appears today in leading network television shows.

with Colleen in those days of exciting entertainment. Currently, she is happily married and finds herself quite busy as she occupies her time as a board member of the Chicago Art Institute and of the Passavant Memorial Hospital. Her world famous Colleen Moore Doll House is a miniature architectural marvel and has cost $435,000 to date. It is a unique continuing project and the proceeds from its display have gone to charitable causes.

Hardie Albright, who stars as Arthur Dimmesdale, was born on December 16, 1904 in Charleroi, Pennsylvania. He attended the Carnegie Institute of Technology, where he graduated with a B.A. degree in fine arts—drama. This was one of the first such degrees to be given. While in school his performance of HAMLET was so well received that it launched him into the professional field as a member of Eva Le Gallienne's repertory company in New York. At this time he also demonstrated his varied talents in the field of direction and writing. He appeared on the stage in: TWELFTH NIGHT, YOUNG SINNERS, MERCHANT OF VENICE, ROOM SERVICE and many others. In 1931 he came to Hollywood for a big contract with Fox and was on his way in pictures. He played leads with Myrna Loy & Maureen O'Sullivan and was featured with Barbara Stanwyck & Bette Davis to name a few. He has been in about 50 films to date and quite recently has been praised for his many excellent roles on TV's EMPIRE, RAWHIDE, LARAMIE, TWILIGHT ZONE, PERRY MASON and other top network shows.

Director Robert Vignola points to the cast as he gives them some advice for the scene. The venerable gent on the right is William Farnum as Governor Bellingham.

Hardie Albright recently commented on THE SCARLET LETTER and its production:

"The exteriors were shot in the hills south of Ventura, California, near Sherman Oaks. They had an existing log cabin town there and the production company made some additions to it. This was the old RKO ranch—that land is now a housing development. Interiors were shot in the Darmour Studios on Santa Monica Blvd. This still exists and is now called "Family Films."

All the facilities of MGM were available to us. They spent a lot of money on research and costumes. You can see they are the best. That "Fall" I wore in the back of my hair cost $400 and was a triumph of the wigmakers' art.

THE SCARLET LETTER was made with respect, devotion and even love."

The film was produced by Larry Darmour, directed by Robert G. Vignola, photographed by James S. Brown Jr., while Leonard Fields and David Silverstein did the screenplay. Adding to the production's high quality is outstanding background music by Heinz Roemheld, one of Hollywood's most important composers.

Although the film is not in release to television, millions of TV viewers have recently had their interest aroused by about a minute of its drama. With more than 10,000 feature films available for TV showings, a sequence from THE SCARLET LETTER was selected for the CBS-TV Network's EAST SIDE/WEST SIDE for use in a scene in which the characters involved are watching a classic motion picture on TV. Show #15—"Don't Grow Old" features this material.

Iron Eyes Cody, who plays the role of Wolthall's faithful Indian guide, has been in movies since silents and is still being prominently featured today in major motion pictures and on TV.

At the present time, Signature Films owns the complete world rights and title to the 1934 production of THE SCARLET LETTER. The vintage motion picture has been scientifically treated so that it will match or surpass any current production in screen image quality. The film is available for theatrical distribution in the United States and in all foreign countries.

Interested distributors and/or theatre men are advised to write or wire for more information to:
SIGNATURE FILMS
2120 Cross Bronx Expressway
Bronx, New York 10473

If you would like to see the screen classic version of THE SCARLET LETTER in *your* local theatre, advise your theatre manager to contact *SIGNATURE FILMS*. Exchanges or collectors who have any original films or advertising on this production of THE SCARLET LETTER are advised to contact the above firm. The material is needed for technical research and will not be used for distribution. New, modern advertising and prints *only* are to be circulated!

END

Showing the "A" he has branded an his chest ta the cammunity, Dimmesdale callapses and then dies in the arms of Hester, as their child witnesses the tragedy.

A Hero of modern Arabian Nights

An image flashed across movie screens early in 1937 that fired the imaginations of odventure-seeking film-goers the world over. It wos the picture of a tiny boy perched atop, and in complete control of, on enormous elephant. This was young Sobu Dastogir, then only thirteen years old and appearing in his first motion picture, yet destined for internotionol fame as the star of ELEPHANT BOY!

Tiny Sabu making his screen debut atop mighty Iravatha in Robert Flaherty's ELEPHANT BOY (1937).

One of William Cameron Menzies' magnificent sets for THE THIEF OF BAGDAD (1940). Sabu and John Justin on the fantastic Flying Carpet!

THE production of ELEPHANT BOY was a major undertaking for producer Alexander Korda's London Films. The directorial reins were placed in the capable hands of Robert Flaherty, award-winning maker of documentary films, who spent almost two years in India on the project. This celluloid version of Rudyard Kipling's story "Toomai of the Elephants" presented Flaherty with problems at the outset; not the least of which was finding a native lad suitable for the lead. He later told of these experiences in the jungles of Mysore:

"We set up our base camp on the grounds of the Maharajah's palace in an establishment with gateposts appropriately carved with elephant heads. The palace area covered several acres and cobras were all too plentifully in evidence."

"My first bit of luck was finding the largest elephant in southern India right there in the Maharajah's stables. This was Iravatha, which plays Kala Nag, one of the two important parts in the film. This gigantic pachyderm each morning would come up from the stables ringing a bell—an elephant's way of asking what it could do for us. Iravatha would stop under my window and, on catching sight of me, would salute by curling its trunk. Occasionally it suffered from indigestion and had to take a few opium pills the size of cricket balls."

"Finding a native lad to play the other leading character was a much more involved undertaking. In the Mysore forest service there are about sixty elephant camps, scattered about various parts of the state. Their principal work is on the teak plantations, where they clear jungle growth and carry the huge felled trees. Hoping to find a suitable boy, I sent my brother, David, to all these camps which were scattered from Kakankote, forty miles west to the Shimoga forests, two hundred miles to the north. David did not find a Toomai on that trip and the search for candidates was continued beyond the borders of Mysore, down the Malabar Coast and as far south as Cochin."

"While we were searching this wide area, our cameraman, Osmond Borrodaile, brought in a lad from the Mysore stables. This child was a twelve-year-old orphan, pathetically looking and shy. His name was Sabu. It seemed unlikely at the time that we would be able to use him, though he was a bonafide elephant boy; his father having been one of the Maharajah's mahouts. By this time there were other candidates for the role who seemed more capable but because we found Sabu's personality fascinating, we kept him on for a few days with the others. In the end it was Sabu, of course, who got the part."

"By the time we had chosen our performers, the monsoon was at its worst and, although the chances of getting motion pictures of wild life were remote, we went into the Kakankote jungles anyway. As soon as we got to the camp Sabu became another per-

son. I never learned whether this was because he was back in the jungle again, or because he, of all the boys, had been chosen to share our expedition. I suppose it was a combination of the two."

"It was not long before we fully realized what a great find we had in this smiling, engaging native lad. We put him into a jungle costume of breech-cloth and turban—and made some tests of him. He was as natural and free that first time before the camera as any actor I have ever seen."

"There is a big elephant camp at Kakankote and the next morning I thought I would try Sabu on an elephant. The animals were having their bath in the river. Arriving there, we found that this river, the Kabini, had been swollen by the monsoon rains until it was a raging, bank-high torrent three hundred yards wide."

"I did not know whether the elephants could be urged to cross. When I asked the mahouts, they all proved willing to try, but not a single animal could be made to stir beyond his depth. The chief mahout declared, however, that he had one big tusker who could make the crossing. The mahout encircled the elephant with a rope to enable the rider to hang on to the beast's back. Then, to our surprise, Sabu asked permission to ride!"

"When the elephant got a few yards out, it seemed impossible that he could progress far. And when I saw Sabu clinging for dear life to its back, I was in a panic. In another moment, boy and elephant looked no larger than a bobbing cork. Then they started to slip downstream! Before the elephant finally touched bottom on the other side, they were nearly a mile down the river."

"It was a weary elephant that rejoined the herd that day, but Sabu was undaunted. He had on his face a confident smile that seemed to say, 'Well, will I do?' After that he certainly deserved his chance and when he got it, he made good far beyond all hopes."

After the location shooting was finished, Sahu, accompanied hy his older hrother Shelk, returned with Flaherty to England where the picture was finished at Korda's Denham studio. Aided hy Zoltan Korda, who co-directed, Flaherty succeeded in getting a fahulous performance from his young discovery, who by then was learning English with increasing rapidity.

Critics, hoth here and abroad, were ecstatic in their praise of ELEPHANT BOY and spoke of Sahu as a rare film find. For Flaherty, in his handling of what was essentially a child's story (concerning a small hoy who flees into the jungle with his elephant, following the killing of his father hy a tiger), turned out a picture with appeal for young and old alike.

A ward of the British government, Sahu now plunged wholeheartedly into his education and in 1938 made his second film for Korda, who had plac-

John Justin and Sabu ponder their fate in Korda's memorable THIEF OF BAGDAD.

ed him under personal contract. This was DRUMS, an elaborate Technicolor epic based upon a story by A. E. W. Mason. For his role in this saga of war and intrigue along India's Northwestern frontier, Sabu was elevated from his lowly native background of the previous feature, to the royal rank of Prince Azim, rider of *horses* instead of *elephants*. Raymond Massey played the villainous Prince Ghul, Azim's uncle, who sought to gain control of the throne after murdering his brother, the Khan. Also featured in this military drama were Roger Livesey as Captain Carruthers, the British Regent, and Valerie Hobson as his wife.

As Sahu's 'second' film, DRUMS had been eagerly awaited by the public and not without considerable apprehension. For the big question was: Could his initial triumph be repeated or was it just a fluke? The answer was quick in coming forth, however, and the concensus of critical opinion was that the new star was definitely meant to take his place in the entertainment galaxy. As one source put it: *"He has poise, sincerity, and a natural sense of drama that enable him not only to hold his own in a company of first-rate adult players, but to dominate, small as he is, the scenes of crowded action in which he is involved. He arrests attention and catches the eye as a star should, whilst his honesty frees his acting of any hint of effort or of precocity. This boy has an authority amazing in one so young and inexperienced."*

DRUMS also provided Sabu with his first visit to the United States in the form of a publicity junket connected with the film. And a colorful visitor he was, too; what with his flaming scarlet turban and two venerable Sikh bodyguards always in attendance. Sabu quickly endeared himself to the reporters and photographers who met him aboard ship upon his arrival in New York, by removing and *rewinding* his picturesque headress for the benefit of the cameras.

No longer the little Sabu of ELEPHANT BOY, Sahu had grown considerably and, in spite of his English schooling, was becoming quite 'American-ized.' This was evidenced by the many slang expressions cropping up in his speech, as well as his affinity for such standards as chewing gum. *"I chew gum a lot,"* he related. *"They call it a 'nasty American habit' in England but I like gum. I chewed six packs when my team was losing at a hockey match one night. I learned about it from watching American flickers. Also, I learned to say 'gee, gosh, well;' oh yeah and stick 'em up, boys!' I know all about gangsters but I don't believe in them!"*

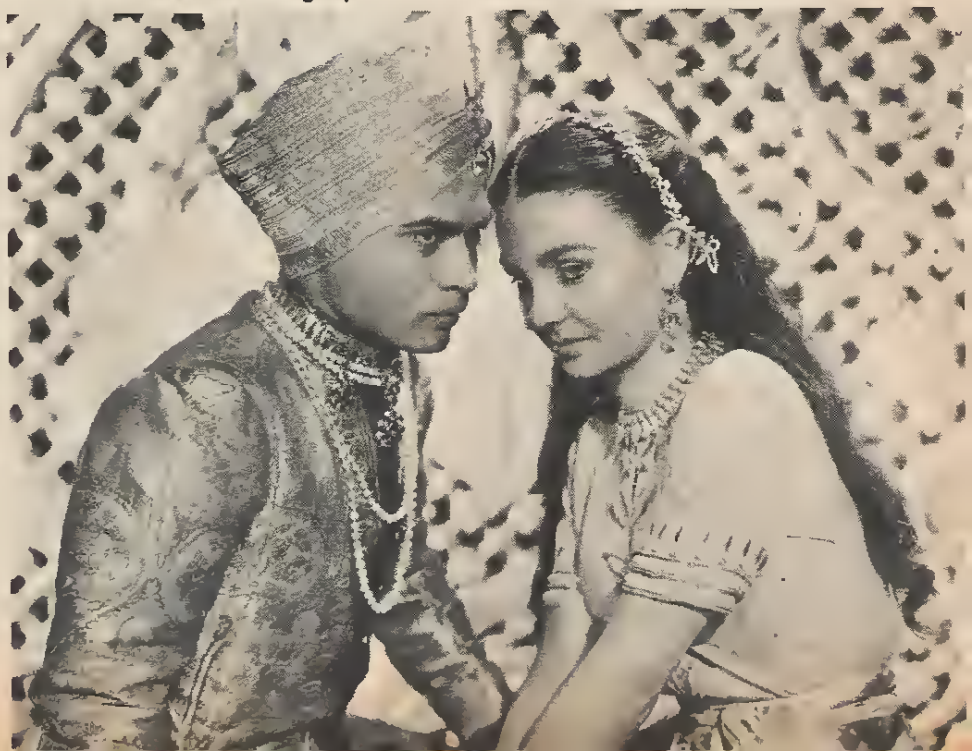
Film number three for the Indian expatriate was THE THIEF OF BAGDAD, released in late 1940. Sahu, in the title role, recreated the part played by Douglas Fairbanks, Sr. in his 1924 classic of the same name—*but with a difference!* For in this new excursion into the realm of Arabian Nights fantasy, the 'Thief' was no longer a princess' lover. Instead, this central character had been split into two separate identities: Ahu, the Thief (Sahu), and Ahmad, the 'Prince of Bagdad (John Justin), who is smitten by the beauty of Basra's Princess (June Duprez).

The piercing eyes of Conrad Veidt can never be forgotten as he brought sinister life to the part of Jaffar, the wicked Grand Vizier who blinds the Prince and turns the little Thief into a mongrel dog. Outdoing himself, famed production designer William Cameron Menzies concocted a horde of wondrous special effects for this magnificently Technicolored extravaganza: the mechanical Flying Horse, the giant Djinni (Rex Ingram), the fabulous All-Seeing Eye protected by its huge Spider and the Magic Carpet. Superb thrills all-too-seldom seen on the motion picture screen!

Begun in England, work on THE THIEF was interrupted by the London Blitz and production was shifted to Hollywood and Arizona's Grand Canyon, where the picture was finished. Afterwards, Sahu stayed on in the film capitol where THE JUNGLE BOOK, his fourth and last, feature for Alexander Korda was lensed in 1941. (It is interested to note that in 1938, RKO-Radio wanted to borrow Sahu for their "Soldiers Three" entry. When Korda couldn't spare him, the intended part was re-written and given to Sam Jaffe who became rather well-known as *GUNGA DIN!)*

THE JUNGLE BOOK, under Zol-

Sabu as the Young General and Jean Simmons as Konchi in the superb Michael Powell and Emeric Pressburger production, BLACK NARCISSUS (1947).



tan Korda's direction, re-arranged Rudyard Kipling's two 'Jungle Books' relating the adventures of 'Mowgli,' who wanders into a wolf cave as a child and returns to his native village years later, having been reared by the wolves. His mother then teaches him the ways of man. A complete Indian village was constructed at Sherwood Forest, forty miles from Hollywood, for the filming and here the numerous animals used in the picture were put through their paces.

Upon the expiration of his Korda contract, Sabu signed with Universal for the first of a series of three action spectacles teaming him with Jon Hall and Maria Montez, the 'Queen of Technicolor.' This was ARABIAN NIGHTS, a tale of two royal brothers of Bagdad (Hall and Leif Erikson), who fall in love with the same dancing girl and of the fighting that ensues before Hall wins her. Sabu portrayed the young friend of hero Hall and the film presented Aladdin and Sinbad as a couple of clowns. John Qualen as the former went about rubbing lamps with no power and Shemp Howard was a lying Sinbad to whom no one would listen.

Following the other two Hall-Montez films—WHITE SAVAGE and COBRA WOMAN—Sabu enlisted in the U.S. Army Air Force where he distinguished himself during WWII. On January 4, 1944, shortly before his enlistment, he had received his U.S. Citizenship papers.

Returning to picture-making after his tour of duty as tail gunner of a Liberator bomber, Sabu found that his career was to gradually decline over the next few years. TANGIER (Universal 1946), BLACK NARCISSUS and THE END OF THE RIVER (1947 & 1948 Powell & Pressburger Productions) and MAN-EATER OF KUMAON (Universal 1948) were good roles but from there on it was all downhill. SONG OF INDIA (Columbia 1949), SAVAGE DRUMS (Lippert 1951), HELLO ELEPHANT! (Italian film made in 1952), JAGUAR (Republic 1956), THE BLACK PANTHER (Howco 1956) and SABU AND THE MAGIC RING (Allied Artists 1957) did little to enhance his reputation. The latter was a feature made from an unsold SABU TV series.

His brother Sheik was killed by a robber in 1960 and afterward Sabu took over the management of a furniture store they owned in Van Nuys, California. Attempting a 'comeback' at the time of his death by heart attack last December 2nd, he had appeared in Warner Bros.' RAMPAGE with Robert Mitchum, seen last fall, and in Walt Disney's A TIGER WALKS, released early this year. He is survived by his widow, Marilyn, whom he married in 1948 and two children, Paul and Jasmine.

No one knows what the future might have held for 39-year-old Sabu but the past is certain. He had brought his unique talents to bear in a group of fabulous screen classics that will always serve to keep his memory alive.

END

Maria Montez, the "Queen of Technicolor," kibitzes while Constance Purdy administers an unwelcome bath in Universal's WHITE SAVAGE (1943).

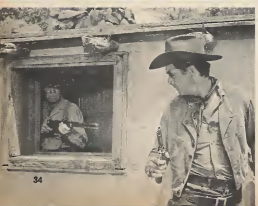
One of Sabu's last roles—as a Malay guide in Warner Bros.' RAMPAGE with Robert Mitchum (1963).

TOM LONDON
1882–1963

Tom London died last December 5th, ending a motion picture acting career that spanned almost half a century. The 81-year-old veteran arrived on the coast in 1917 and over the years had been a nonstop worker in, literally, hundreds of films. A comprehensive list of his screen credits alone would more than fill a magazine the size of STL so we will make no attempt to do so here.

It is worth noting, however, that he did star in a series of outlaw dramas for Universal in the early twenties under his real name, Leonard Clapham, and that a few of these titles were UNDER THE NORTHERN LIGHTS, WHEN DIE DEVIL LAUGHED, THE FOREST RUNNERS and EMBER WOLF. Later he played a variety of roles, both good and bad, in numerous silent features and serials. He became known as London near the end of the silent era and continued to use that name throughout his many extremely active years in the talkies.

Although usually a free-lance actor, Tom became almost a fixture at Republic during the forties and appeared in films with all that company's Cowboy Stars. Television, too, furnished him with much employment and he continued to accept film assignments in recent years. Even though he had once starred, Tom was basically a member of Hollywood's vast army of "character men" without whom the industry could not function. A vital part of a great business, Tom had given his best for the benefit of audiences the world over. He will be sorely missed by friends and fans alike.



Clockwise from upper left hand corner: Edmund Cobb, Tom, Ken Maynard, Line Busquette and Reagan Mobley in Tiffany's IRONNAL TESTOR (1931); Young Leonard Clapham, Universal's leading man of 1920; Tom and Jud Osborne appraising a steer by Dan Coleman, center, and George (Art Mix) Masterson, right, in Pathe's THE IRONCLAD STAMPEDE (1926); Sheriff Tom helps Requisiteers Bob Livingston and Bob Steele corral robert Fiveer in Republic's PALS OF THE PECOS (1941); Caught by the redoubtable Tex Ritter in Monogram's WESTBOUND STAGE (1940). On the side of the law once again, Tom and Fred Kohler, Jr. get the goods on John P. "Dusty" Wakefield in William Berke's TOLL OF THE DESERT (1935); With Republic Star Monte Hale in OUT CALIFORNIA WAY (1946); One of Tom's more recent films, Universal's EIGHT OF HEARTS BROWN (1958), with Rory Calhoun; Silent Star Ted Wells and villain Tom in BORDER WILDCAT, a 1929 Universal Picture.

Clockwise from left: Jimmy and Marlene Dietrich in Universal's 1939 DESTRY RIDES AGAIN; the action star Stewart of Warner Bros.' 1959 FBI STORY; a "corny" scene with Ginger Rogers from RKO's 1938 VIVACIOUS LADY; the fearless frontiersman in Universal's 1957 production of NIGHT PASSAGE; the picture that brought him the Academy Award—MGM's 1940 THE PHILADELPHIA STORY; and a tender moment with Jean Arthur, chaperoned by Edward Arnold, in 1938's YOU CAN'T TAKE IT WITH YOU.

hits that never miss

JAMES STEWART's name on the advertising of a motion picture usually means instant success for that film. His varied talents and great popularity have established him as one of the most important film stars of all time.

Above: The way NAVY BLUE AND GOLD was advertised in New York newspapers in 1937. The Globe Theatre's ads went over so well that MGM adopted them for their national campaign. Below: A stewart role in direct contrast to the one above. In Columbia's 1955 MAN FROM LARAMIE, Jimmy Stewart played the type of character he had never done back in the 1930's.

All who watch movies in theatres and on television have their favorite films and performers. If a mass survey were taken to determine the most popular films of the last 25 years, without a doubt Jimmy Stewart's motion pictures would be well represented on the lists obtained. Who can forget YOU CAN'T TAKE IT WITH YOU, MR. SMITH GOES TO WASHINGTON, DESTRY RIDES AGAIN, THE PHILADELPHIA STORY, REAR WINDOW and the many others this able actor has appeared in? Very few people indeed have lost the mental impressions of such classic productions. Known as James to some, Jimmy to others, this veteran entertainer has been proudly associated with some of Hollywood's greatest directors: Capra, Ford, Hitchcock etc. A modest individual, he has taken international success in his stride.

The James Stewart story all began on May 20, 1908 in Indiana, Pennsylvania, when the actor-to-be was born. As a youngster he learned all he could about aviation, as it was one of his main hobby interests. This diversion was later to become one of the most important skills in Jim's life when World War II came on the scene. During those boyhood years in Pennsylvania there was always something for a young man to occupy his time with. From building crystal radio sets to playing the accordian, Jimmy Stewart demonstrated some of the many abilities he possesses at quite an early age.

With his father's encouragement in back of him, Jim entered Mercersburg Academy, which was a stepping stone to a higher goal—Princeton. While at the academy he was center and captain of the light weight foothall team and also quite active in track. In his spare time Jimmy entertained with his accordian and eventually wound up in the school orchestra. The show business side of young Stewart was becoming evident and this led to a part in the Mercersburg senior play—THE WOLVES. After graduation Jimmy went on as planned to Princeton, where he proved himself as one of the school's leading architectural students.

With a bit of singing talent, his accordian and some nerve J.S. got in on the musical comedy shows which were staged by Princeton's Triangle Club. He was featured in three big shows: THE GOLDEN DOG, SPANISH BLADES and THE TIGER SMILES. In 1932 Jim graduated with a Bachelor of Science degree in architecture, but as jobs were hard to get, he did not head for that line of work. Instead he became an actor with a summer stock group, the Falmouth Players, which eventually led to his professional acting debut in GOODBYE AGAIN.

When the play went to Broadway so did Jimmy Stewart and the stage was his. The turning point in his early theatrical career came with the role of Sgt. O'Hara in YELLOW JACK. At this time he began to get the billing and recognition he deserved. Other

New York stage hits of his were: DIVIDED BY THREE, PAGE MISS GLORY, JOURNEY AT NIGHT, SPRING IN AUTUMN and ALL GOOD AMERICANS. With his talents well on display, Jimmy was signed to an MGM contract and so he headed for Hollywood.

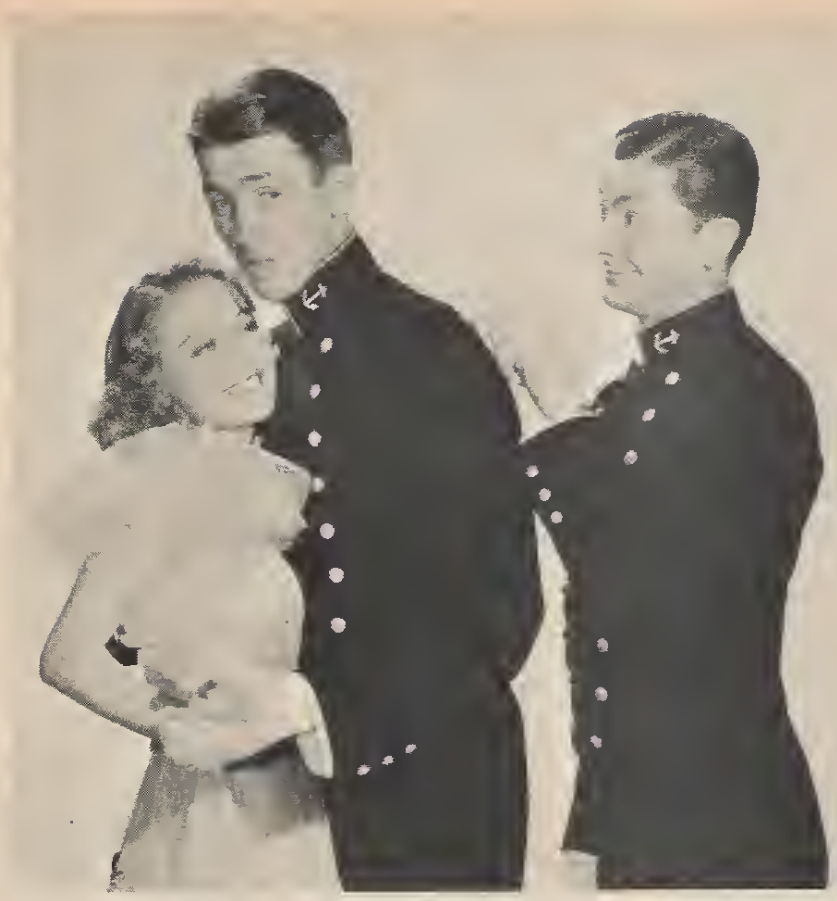
Arriving at Metro, he was featured for the first time in a feature film—MURDER MAN. This 1935 production starred Spencer Tracy, Virginia Bruce and Lionel Atwill—it was the story of a murdered businessman and a reporter who knew too much about the killing. West coast executives saw that this young man could act and so he was given a chance to perform on the screen in: WIFE VERSUS SECRETARY with Clark Gable & Jean Harlow, ROSE MARIE with Jeanette MacDonald & Nelson Eddy, SMALL TOWN GIRL with Janet Gaynor & Robert Taylor, AFTER THE THIN MAN with William Powell & Myrna Loy, and THE GORGEOUS HUSSY with Joan Crawford & Robert Taylor. All these films were released by MGM in 1936 and served to substantially boost his image and popularity. Going to Universal for one picture, he was given a leading role with Margaret Sullavan and Ray Milland in NEXT TIME WE LOVE.

SPEED (1936), one of Jimmy Stewart's first starring films and an MGM *program picture,* was a change of pace for him after appearing in lavish major productions. It was an interesting movie and served to act as a showcase for some of Metro's other young leading men who were yet to obtain stardom in one of the studio's feature films. Robert Livingston, William Tannen and Weldon Heyburn provided able assistance to Jim in this story of experimenta automobiles. Stewart, as an auto company's chief test driver, invents a new carburetor and has a tough time convincing the firm of its value. Unknown to him, Wendy Barrie is related to the company's president and is responsible for the assignment of a leading engineer (Weldon Heyburn) to help him with the work. In the story Stewart doesn't like Heyburn and only when the engineer saves his life is the feud patched up. Sensational scenes of futuristic cars racing at high speeds were some of the great attractions of this film. 1936's BORN TO DANCE starred Jimmy as a Navy man who gets wounds up in a romance set to music and dance and NAVY BLUE AND GOLD (1937) presented three huddies at the U.S. Naval Academy. The film's original publicity told of the story's situations:

"From three different walks of life come three candidates for the service at the U.S. Naval Academy. They are Dick Gates (Tom Brown), "half-pint" quarterback of a championship prep squad, with a background of New York social life and wealth; Roger Ash (Robert Young), brilliant but lazy fullback, whose gridiron prowess had been paying his way through a southern university; and "Truck" Cross (James Stewart), former fireman on a

Jimmy and Eleanor Powell as they cast a spell over the nation's movie fans in 1936's BORN TO DANCE.

On location with Ruth Roman and Walter Brennan for Universal's 1955 THE FAR COUNTRY.



Above: Florence Rice and her two uniformed suitors—Jimmy Stewart and Robert Young. (From NAVY BLUE AND GOLD). Below: A high voltage scene from MR. SMITH GOES TO WASHINGTON featuring Claude Rains with star Stewart.

Navy cruiser, and center on the fleet's championship team. The trio become roommates." With that for a starter and Florence Rice (Tom Brown's sister) as diversion for Young and Stewart, the movie presented a lot of light situations plus competent performances. In short, it entertained!

Jimmy Stewart made it to the top as he appeared in many memorable productions: SEVENTH HEAVEN with Simone Simon (20th Century Fox 1937), THE LAST GANGSTER with Edward G. Robinson (MGM 1937), VIVACIOUS LADY with Ginger Rogers (RKO Radio 1938), OF HUMAN HEARTS with Walter Huston (MGM 1938), THE SHOPWORN ANGEL with Margaret Sullavan (MGM 1938), Frank Capra's fabulous YOU CAN'T TAKE IT WITH YOU (Columbia 1938), ICE FOLLIES OF 1939 with Joan Crawford & Lew Ayres (MGM 1939), MADE FOR EACH OTHER with Carole Lombard (United Artists 1939) and IT'S A WONDERFUL WORLD with Claudette Colbert (MGM 1939). That same year James Stewart appeared in what turned out to be one of the most important roles of his long career—Jefferson Smith. The film—Frank Capra's MR. SMITH GOES TO WASHINGTON, which was released by Columbia Pictures. A work of art down to the last detail, this motion picture was amazing when it was made and still is. According to information from Columbia in 1939:

"MR. SMITH's forty-three sets crowded everything else aside. It was impossible to turn on the Columbia lot without walking into the sacred halls of government. If it was not the big Senate Chamber, it was a committee room that saw history made or a cloak room that saw it foiled. Hotel suites, press clubs, monuments—and such is the magic of distance in Hollywood—even a midwestern Governor's mansion stretched out as far as the eye could see.

But the awe-inspiring Senate Chamber is by far the most impressive scene. Columbia proudly boasts that it is the first full scale replica of the historic hall ever constructed. It mirrors the original to the last inch, the last detail of moulding."

At one time during pre-production planning, Frank Capra and scenarist Sidney Buchman almost started a "spy scare" when they ransacked shops for floor plans of the Capitol—necessary for the studio to construct sets accurately. This motion picture was so successful that recently a TV series starring Fess Parker was adapted from it. At the time of the original film's production Frank Capra commented:

"I can only hope that MR. SMITH GOES TO WASHINGTON may intensify and confirm a prideful consciousness of what being an American entails in essence."

Star Jimmy Stewart was nominated for an Academy Award for "Mr. Smith," but didn't win it. The next year he did get it for MGM's THE PHILADELPHIA STORY, however he

Proving himself as a rough and tough individual, Stewart fights it out with actor-stuntman Chuck Robersan in Universal's WINCHESTER '73. Below: He meets a dawn and aut H. B. Warner in sequence from IT'S A WONDERFUL LIFE, which demonstrates haw things would be if he hadn't been born. In the film, Stewart saved Warner from going to prisan. In this scene H. B. is shawn as he is after release from the penitentiary, as Jimmy "hadn't been barn in that tawn" and sa cauldn't save him.

bas felt at times that be received that award really for the previous film. The clouds of war were gathering in Europe as Jim went before the cameras in ZIEGFIELD GIRL and COME LIVE WITH ME, both released by MGM in 1941. Being one of the first big Hollywood stars to enlist, Jimmy Stewart hecame a private in the Army Air Force on March 22, 1941.

He rose to the rank of Lieutenant and later hecame a Captain after serving as an instructor for Flying Fortress pilots. He participated in raids on Bremen and Berlin and later led a squadron of bombers in a raid on aircraft factories at Brunswick. For this he received the Distinguished Flying Cross, while earlier he had heen awarded the Air Medal and Oak Leaf Cluster. He became a Colonel before his discharge in 1945. In 1959 he was promoted to Brigadier General in the Air Force Reserve.

After the war, his first picture to be made in Hollywood was Frank Capra's IT'S A WONDERFUL LIFE. One of Capra's greatest pictures, the film's main theme was to demonstrate the importance of every single individual's life. This was especially well done in the latter part of the film wbere Jimmy Stewart is allowed to see bow his bome town would be if be had never been born. An excellent dramatic vehicle, Stewart received an Academy Award nomination for his role. He was now bigger than ever in the movies and responded to the *new, tough* films being made by estahlishing himself as a top action star in: WINCHESTER '73 (1950), BROKEN ARROW (1950), BEND OF THE RIVER (1952), THUNDER BAY (1953), THE FAR COUNTRY (1955) and quite a few others.

Outdoor fans have more recently seen Jim in action in John Ford's TWO RODE TOGETHER (1961) and THE MAN WHO SHOT LIBERTY VALANCE (1962). MGM's spectacular *CINERAMA* epic HOW THE WEST WAS WON (1962) stars Jimmy as a rugged frontiersman and at this writing he is working in John Ford's CHEYENNE AUTUMN—a thrill-packed Western wbich also features veteran star George O'Brien.

One of the greats of motion pictures, Jimmy Stewart's versatility and personality bave made him the big star he is.

END

WESTERN HALL OF FAME

Ever since Fred Scott's retirement from films in the early 1940's, there has been considerable speculation on the part of his film followers as to his present day activities. Over the years, many rumors and much misinformation have been circulated concerning his whereahouts; some of it extremely far-fetched. It remained, however, for SCREEN THRILLS ILLUSTRATED to seek out this elusive personality and set the records straight in this exclusive interview.

The interest generated in Scott is genuine and sincere; for in a few hrief years he attained a position of high esteem among Western buffs through his enjoyahle series of outdoor musicals. The "Silvery-Voiced Buckaroo," as he was hilled at the time, delivered his memorable tunes and tussles in a style strictly his own.

We located Fred in Los Angeles where he proved to he one of that community's most congenial citizens. Although he had just ahout 'dropped out of sight' as far as his fans were concerned, he is hy means out of touch with his many friends and former coworkers in the film industry. *"I see them all the time,"* he told us. *"For after all, Hollywood is a very small town!"*

Fred began developing his musical talent early in life. Born February 14, 1902 in Fresno, California, he grew up on his grandfather's ranch where he learned to ride as a youngster. A cook on the ranch happened to own one of the old-time phonographs with a supply of classical records and it was hy imitating the works

Fred SCOTT

the silvery-voiced Buckaroo

An Exclusive Report
SCREEN THRILLS ILLUSTRATED
Interview & Story by Bob Price

of such artists as Caruso, that young Fred embarked on the road to eventual musical success. Since it was the era of silent pictures, however, his first work in films was naturally not as a singer. But, as if to go to an opposite extreme, he found himself being used in—of all things—*slapstick comedy!*

"*J. Stuart Blackton, the owner of Vitagraph Studios, saw me,*" Fred recalled, "*and put me into my first picture. This was THE AMERICAN in 1920. It starred Charles Ray and I played his Navy buddy. In the interests of authenticity, much of the action was actually shot aboard a real cruiser.*"

Fred was kept busy during the twenties, mostly in the "fun factories," and be worked on the same lots with such baggy pants buffoons as Al St. John and Fatty Arbuckle. The coming of the sound era, bowever, furnished him with his big "break."

"*I had a habit of singing along with the various violinists and pianists employed on the silent sets to provide 'mood music,' and Blackton was aware of this. So, when Pathe began filming all-talking musicals, he was instrumental in getting me a contract with the studio.*"

Fred's first part at Pathe was in RIO RITA (1929) and this was followed by the lead in THE GRAND PARADE (1930), a minstrel film which

remains his favorite role. SWING HIGH ('30), NIGHT WORK ('30) and BEYOND VICTORY ('31) were other Pathe hits benefitting from Scott's presence. Two of Fred's closest friends during his stay at the studio were, like himself, later to become popular with the sagebrusb set. They were the late George Duryea, who became better known as Tom Keene and William "Hopalong Cassidy" Boyd.

He then forsook films for a few years during which time be used his golden voice to make a name for himself in San Francisco Opera. Fred sang both 'light' and 'grand' opera and typical of the many works be appeared in was Strauss' "Salome" with the world famous Maria Jeritza.

In 1936, producer Jed Buell, in assocation with George H. Callagban, planned a series of musical Westerns for release by Spectrum Pictures Corporation. Buell bad once been bead of publicity for the Mack Sennett Studios and remembered the talented young man who bad worked in comedies on the lot. He presented the idea to Fred, who liked it, and the first of the Fred Scott series went into production.

This was ROMANCE RIDES THE RANGE released in September 1936. Harry Fraser directed this initial entry which featured Marion Shilling and, for comic relief, double-talking Cliff Nazarro. THE SINGING BUCKAROO, second film in the series, also used Nazarro but he was replaced by laugb-maker Al St. John in the third, MELODY OF THE PLAINS. It was in this picture that St. John created the character of "Fuzzy" that be was to play for many years to come.

"Sam Newfield, the director of MELODY OF THE PLAINS, was a first-class comedy expert," says Fred, *"and had a great deal to do with Al's comedy routines. Together they developed 'Fuzzy' and over the years of their association, succeeded in making Al one of the most popular side-kicks in Westerns."*

Al St. John worked in the next six Scott starrers—THE FIGHTING DEPUTY, MOONLIGHT ON THE RANGE, THE ROAMING COWBOY, THE RANGERS' ROUNDUP, KNIGHT OF THE PLAINS and

On location for some chilly, early morning shooting on KNIGHT OF THE PLAINS (1938). Fred ond leoding lody Morion Weldon run through their scene.

SONGS AND BULLETS—all of them being directed by Newfield except ROAMING COWBOY which was handled by Bob Hill. A change in financial structure of the Scott unit in 1938, resulted in the latter three titles becoming "*Stan Laurel Productions*" produced hy Jed Buell.

"*It was never publicized much at the time,*" Fred related, "*but Stan actually attended many of the story conferences on these films and suggested his own ideas for Fuzzy's comedy sequences. Stan was a real riot at these sessions for he was always 'on;' meaning you could expect just about anything to happen when he was around!*"

Changes occured all around on the next three Spectrum releases. C. C. Burr replaced Buell as producer, Raymond K. Johnson followed Newfield as director and Harry Harvey, Sr. came on as a suhstitute for St. John. These "Atlas Productions"—CODE OF THE FEARLESS, IN OLD MONTANA and TWO-GUN TROUBADOR—continued the parade of Fred Scott successes and featured their share of melodious interludes. High spots in all of Fred's films were his renditions of such notable tunes as "A Hide-A-Way in Happy Valley," "The Old Home Ranch," "Yellow Mellow Moon" and "The Cowboy and the School - Marm." Another — "Ridin' Down the Trail to Albuquerque"—became closely associated with Fred and once became a source of some slight embarassment.

"*I was making a personal appearance in Albuquerque,*" he remembered, "*and pouring forth with my rendition of what seemed a very appropriate number. In the song there is a line that goes 'So I'll follow Beaver Creek, and in just about a week, I'll see the town of Albuquerque.' So, just as I finished, the audience loudly informed me that there wasn't a 'Beaver Creek' anywhere near Albuquerque!*"

He proved a big boxoffice draw on this series of highly profitahle personal appearance tours around the country. Featured in his act were his wife, who had been in George White's "Scandals," and little "Bullfiddle" Bill Lenhart, who had played his 'fiddle' in a couple of Fred's films.

TWO-GUN TROUBADOR provided Fred with one of his most colorful screen characterizations. Donning a hlack mask, cape and fake moustache for the title role, Fred also affected a Spanish accent as he threw fear into the hearts of villains Carl Matthews and John Merton. Matthews, cast as Kirk Dean, had killed his older brother, Fred Dean, Sr., in order to take over the family ranch. Years later, Fred Dean, Jr., (Scott) returns to claim his rightful inheritance and is forced to adopt this daring disguise in order to achieve his purpose. In the early sequences of the picture, Scott also, with the aid of makeup, played the father Fred Dean, Sr.

Producer Burr thought the Troubador sufficiently appealing to huild another feature around him. This was RIDIN' THE TRAIL in which Fred again played the masked master of

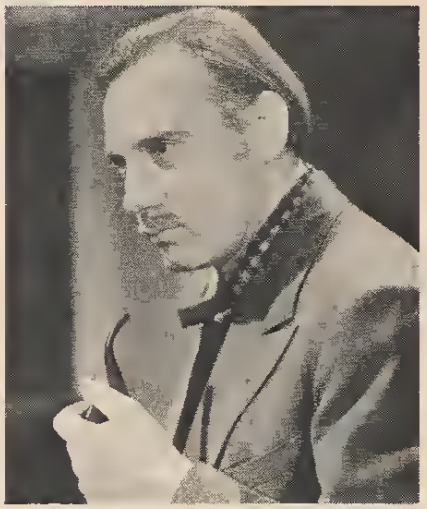
An early Scott Pathe film, SWING HIGH (1930), paired him with Helen Twelvetrees. Below, Fred in the Warld Wor I dramo BEYOND VICTORY, also Pathe (1931).

Fred, today, gets a kick out of STI and, below, attractive Jean Carmen gets her kick by making Fred re-wash the laundry he had caused to fall in the dirt! From IN OLD MONTANA (1939).

melody. By the time this film was completed, however, Spectrum was no longer active, so the feature became the property of Arthur Ziehm, who released it a year later in 1940.

Fred's last starring film was made in 1942, and offered him still another offbeat part. As the 'hero' of RODEO RHYTHM, he sported a moustache which was calculated to make him appear more mature, since he was playing the part of '*Uncle* Buck.' This picture was shot in Kansas City and, in addition to Scott, spotlighted the daredevil riding abilities of a group of local youngsters known as the Roy Knapp Rough Riders.

Afterward, Fred deserted the sound stages in favor of a spot with Nils T. Granlund's "Florentine Gardens Revue." Here he sang in, and managed, the show. He later worked in the M-G-M sound department and was active



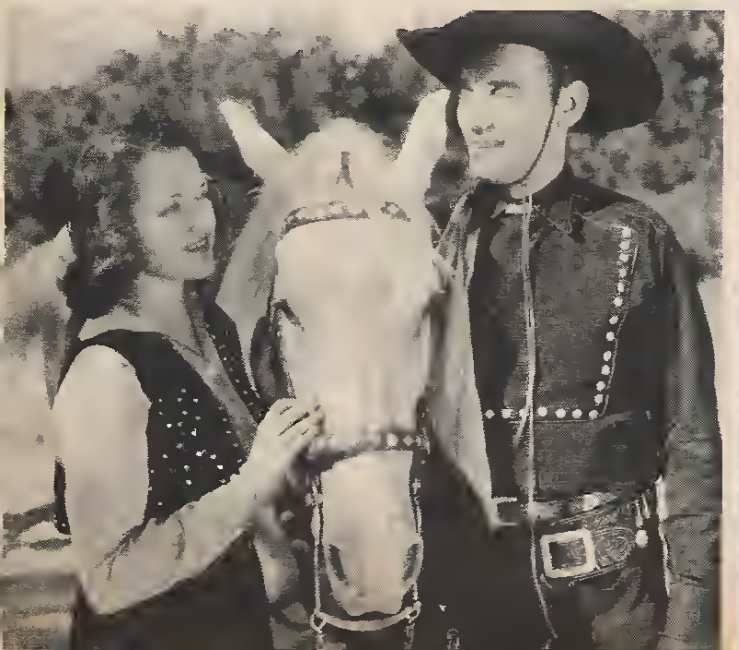
A little makeup and Fred became the TWO-GUN TROUBADOR's graying father.

in manufacturing. Eventually he entered the real estate field where he has remained, and today is most prominent.

Fred has been offered film roles from time to time, all of which he has turned down. He considers his movie career behind him at this point and prefers to devote his efforts to his business. Although denied the opportunity to see their favorite in new roles, Fred's fans have, nevertheless, been fortunate enough to see his old films over again; for in 1948 his Spectrum Pictures were re-issued theatrically by Albert Dezel and RODEO RHYTHM was given new distribution by Devonshire Films the same year. In addition, all of the Scott Westerns have received considerable TV exposure; pleasing older admirers again and winning new ones with each showing.

Combining his outdoor background with a truly remarkable musical talent, Fred Scott brought stirring life to some of filmland's most exciting action adventures. Indeed, the Two-Gun Troubador has earned his place in the Western Hall of Fame! **END**

Clockwise from above: Fred plays it straight while Al "Fuzzy" St. John "mugs" in SONGS AND BULLETS (1938); Pathe's SWING HIGH also provided Fred with another feminine interest, Dorothy Burgess; Sid Chotan gets the full force of a Scott sock in THE RANGERS' ROUNDUP (1938); A black mask, cape and stick-on moustache convert Fred into the TWO-GUN TROUBADOR. 1939 mirrorholder is Harry Harvey, Sr.; Fred with one of the loveliest of all his leading ladies, Lois January, in THE ROAMING COWBOY (1937).



TEX FLETCHER

Known as "The Lonely Cowboy," Tex Fletcher has become the friend of countless Western fans who have enjoyed his style of entertaining via motion pictures, television, radio, records and countless public appearances.

An Exclusive Report
SCREEN THRILLS ILLUSTRATED
by Sam Sherman

This *singing* cowboy traces his career back to the days when he was a working *real life* cowboy. Although he has this authentic background, Tex is a native of New York State, as was the great Harry Carey. Born in Harrison, New York, his real name, Jerry Bisceglia, was changed originally to adopt the handle of "Slim Fletcher," his favorite Western fiction hero. The *Slim* later evolved into *Tex*.

Back in the rugged days of silent screen Westerns in the 1920's, Tex was one of the most loyal fans of that day's sagebrush stars. Doing some work around the local theatre enabled him to see the films of his favorite stars (William S. Hart, Jack Hoxie and Art Acord) free. In 1926 he left home to go on tour with the Sells Floto & Buffalo Bill Wild West combined shows. This adventure took him to Canada and then through many states in the U.S.A. When the show arrived in Portland, Oregon, Tex left it to begin working as a cowboy on ranches in Montana, South Dakota and Wyoming.

To amuse themselves, the working cowboys would hold good old-fashioned "cowboy dances," a leisure pastime that has been well portrayed for many years in the movies. With reality seemingly horrowing from Hollywood, people who liked to sing would usually entertain at these dances. Tex Fletcher was and is one of these people. Congressman Gurney of South Dakota arrived in the town of Buffalo on a hunting trip, just at the same time when Tex was entertaining locally. Arriving at a dance, the Congressman was impressed by Tex's easy style and good Western singing voice. This led to a radio contract for Tex, as Gurney just happened to own station WNAX in Yankton, South Dakota. The year was 1931 and radio had a new star—*"The Lonely Cowboy."*

For seven months Tex sang songs of the open range on WNAX as Westerner "Slim Fletcher." At that time he enjoyed listening to the radio himself, his favorite programs being those that dealt with Country & Western, or Hillbilly music. One such program was broadcast from the famous Village Barn in New York City. So, packing his belongings to go back east, Tex arrived in Gotham in April of 1932 and didn't waste any time before he got right down to the Village Barn. Owner Meyer Horowitz took a liking to the youthful performer and featured him along with the act of Annie, Judy & Zeke in his well known talent showcase. The Judy in the previously mentioned act was none other than Judy Canova, who went on to become one of the biggest & most popular performers in the Western-Hillbilly field.

One night at the Village Barn, the late Alfred McCosker, then president of WOR, came in for dinner. This opened up a new era in the career of Tex Fletcher. McCosker saw a great broadcasting potential in Tex and the setup at the Barn, so he had a wire installed there enabling Tex to do his new radio shows right from the club's floor. This was the start of a long association with WOR that led up to starring TV shows and quite recently a guest appearance on JOE FRANKLIN's MEMORY LANE.

In the 1930's and the 1940's motion pictures, through "musical variety shorts," delivered to theatre audiences the equivalent of the variety shows which are so widely seen on TV today. One film of this nature was lensed by E. W. Hammons' prolific production company — Educational

Tex gets tough with baddie Carl "Cherokee" Matthews. Some of the horse falls that appear in SIX-GUN RHYTHM were performed by Matthews, who was also an excellent stuntman.

Pictures, a firm that specialized in turning out comical and musical short subjects. It was 1935 and the cameras were turning at the famed Biograph Studios in Bronx, New York. Stepping in front of the lights to introduce each specialty performer was none other than Ward Bond and the film's Western singing star just happened to be *Tex Fletcher!*

Four more years of building his popularity through radio and recordings and Tex was ready for his next step to fame—*the movies!* The year was 1939 and E. W. Hammons had now become the head of Grand National Pictures. Being well aware of Tex's great radio popularity, Hammons signed him to appear in a series of Westerns for his company. A previous contract with Bernard B. Ray's Reliable Pictures failed to produce a planned Fletcher series due to production and distribution troubles. However, this one was all set and Tex made the trip to Hollywood.

The first picture in the series was being produced by Jack Skirball for Arcadia Pictures Corp.—Grand National, and veteran cowboy conductor Sam Newfield was signed on as director. As director Newfield wanted to introduce the new film star to do the type of productions he was doing, Tex came along with the production units on the Tim McCoy series for Sam Katzman's Victory Pictures. Tex was broken in to Westerns by some of the best people in the trade and while doing this even appeared before the camera in some of the McCoy films. One day early in 1939, a friend of his, Western comedian Benny Corbett, called him out to Newhall, California where Sam Newfield was shooting some scenes for a *"Western which starred Tom Tyler."* On hand during

A Western serenade for a lovely lady: Tex Fletcher sings a romantic song of the range to impress Jaan Barclay, who was a welcome bit of femininity in many a cowboy epic.

An extremely valuable photo showing Tex Fletcher (behind mike & playing guitar) as a member of the hillbilly vocal group known as The Rex Cole Mountaineers. This shot was taken while they were performing on New York radio station WMCA in 1933. The group later became Emerson's Mountaineers.

production were Tom Tyler, Sam Katzman, Ralph Peters, Bud Osborne and Newfield. Tex appeared in a saloon sequence which was heing filmed, hut as there is no record of such a feature film ever heing released, it is possihle that these scenes could have been done for the first of a new series of Tom Tyler Westerns, none of which ever came to life.

All ready and set to go, Tex Fletcher began the rugged adventure of starring in an action Western—SIX-GUN RHYTHM. After discussing his career with him, we recently screened the film with Tex, who commented on the production of the film as it unreeled. According to Tex: *"Most of the exterior sequences were filmed at Iverson's Ranch, which used to be owned by cowboy star Fred Thomson. The Western street in the film was at the Monogram Ranch, which was located near Iverson's. In one sequence, Spud* (Ralph Peters—comedy sidekick) *and I rode up to the camera and the sound man was supposed to fire some gunshots. Perfectly timed and quite oy accident, we heara some shots off in the distance. Since the sound man picked them up on his headphones, he never fired his shots and the ones we heard were left on the track in the final film. They were actually from a Gene Autry picture that was being filmed at the same time near where we were working."*

As famed action star, "daredevil" Dave Sharpe was performing stunt sequences in the film, we asked Tex ahout what it was like working with him. He replied: *"Dave was just wonderful during the shooting. His tremendous experience with movie work was a great help in setting up many of the exciting scenes we did."* Also featured in SIX-GUN RHYTHM were Western regulars Joan Barclay, Reed Howes, Robert Frazer, Jack O'Shea, Kit Guard, Ted Adams, Frank Ellis and Art Davis. Tex appeared in grand style in the film and had many good riding, singing and fight scenes in it. The movie's concluding sequence is truly outstanding and one of the most unique endings to ever he seen in a "series" Western. After a hig saloon fight, Tex chases villain Reed Howes out into the desert, where they hoth get caught in a hig sandstorm. However, this doesn't stop our hero and he chases his man on horsehack and hy foot until they have the last hig fight—which ends with Tex getting to his gun at the last crucial moment to finish off his evil adversary. On the suhject of this sequence Tex mentioned that: *"Sam Newfield added the sandstorm scene after the film was finished. He wanted a sensational ending and so we went out on location, only four or five of us, to Lancaster, California in the middle of the desert. Reed and I both did our scenes without doubles and I thought up the ending where I dive for my gun in the sand and get it just as Reed is about to shoot me. Both of us had badly scratched faces from the sand that was driven at us by the wind machine, but we felt that we did a good job."* It is interesting to note that the script for SIX-GUN RHYTHM was written hy Ted Richmond, who is now one of Hollywood's higgest producers of *major films.*

A very appropriate shat far this issue of STI: Tex sings at ane of his numerous personal appearances (this ane in Ardsley, New Yark) and is aided by actress Robin Chandler and actar Warren Hull. Ta see Hull as the famed "Spider" af serial fame, turn to page 7.

SIX-GUN RHYTHM, although popular when originally released, was unfortunately made (as were other "first" of a series films) at a had time. Grand National went out of husiness at that time and so ended the planned Tex Fletcher series. As other movies offers came in for Tex, World War II hroke out and he swapped his ten gallon hat for a helmet, hecoming a member of the U.S. Army. After the war Tex returned to radio, records and television—he had been TV's first singing cowhoy on a 1938 NBC test show. He starred on WOR-TV's long running BOBBY BENSON T.V. series and starred coast to coast on the ABC-TV Network's TOOTSIE HIPPODROME, named for its sponsor—"Tootsie Rolls." It was on this show that SIX-GUN RHYTHM was run in serialized form and reached quite a huge audience. A recent survey has estimated that Tex Fletcher has appeared on ahout 4000 radio and TV hroadcasts in the past 25 years. He has made records for Decca, MGM, Grand Award and now has his own label—Dakota Records in partnership with film producer Sam Benson, who he has heen associated with for many years. Benson is also a partner in Tex's TV production outfit, which has filmed FRONTIER DIARY, a half hour TV show in color, which stars Tex. Some of its wild horse sequences, which were filmed at Dick Hanify's "5 BAR 8" Ranch in Buffalo, South Dakota, are superior to the majority of similar scenes in Hollywood feature films. The show is both exciting and real.

An ASCAP composer, he has written over 500 songs and has his own puhlishing company — Tex Fletcher Music Corp. Currently he is syndicating his own radio show to independent stations and appears all over in person as a singer of Country & Western music. Tex has also proven quite a hit recently in the folk singing—hootenanny field. At the present time, TV stations throughout the U.S. and ahroad have been ahle to run SIX-GUN RHYTHM, for the many fans of action Westerns, as Commonwealth Film & Television Corp. currently has the film availahle for TV showings. Whether on film, live TV or in person, Tex Fletcher always turns in an entertaining performance.

END

Face to face—Rabert Frazer and Tex in a tense mament fram SIX-GUN RHYTHM. Ralph Peters, the film's comic, tries to restrain his pal.

In a navel scene far a Western, Tex Fletcher's buddies from his football days come to lend a hand in barroom brawl.

The original 11x14 title card which was used to advertise SIX-GUN RHYTHM in 1939.

The Tex Fletcher of today at a recent STI film screening.

PRIVATE screening

"Ah, here we go again! How many of you observing readers have noticed my new position on the page? Yep, the boys up in the front office decided that a change might do me some good. Heh, heh! A change of viewpoint . . . might help my lumbago and all that sort of thing. Well, who knows? Meybe they're right, so we'll try 'er out and see whet happens. Hope this issue's stills strike your fancies and I'll keep doin' my darndest to setisfy you as elweys."

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Not enough gals in your baak, Pa. Haw abaut a nice shot of cutie pie Blanche Mehaffey from ane af her many films?—John Junius, San Francisco, California. **Well, I'm mare than willing to honor this requeet, for Blonche has always caused a sparkle in ol' Pa's eye, too. Here she is from the 1938 Grand National release HELD FOR RANSOM in which she played a G-Gal. I'm sure you know this already, but for the benefit of ather Mehaffey fons, pert Blanche alsa acted far a short time in the early thirties under the name of Janet Morgan.**

Yaur article on James Pierce in STI#4 really filled the bill as far as I'm concerned. How about anather photo—from any film—of this great adventure star?—Maude Allen, Clinton, Indiana. **A real rare one, this is. That's Jim painting the longrifle, and the "Indian" an the right is none other than Tom Tyler in ane of his earliest screen parts. This scene is fram the 1924 Patheserial, LEATHERSTOCKING.**

I can't get enough of those nitwit Stooges, Pa. I hear that they're in the new Sinatra flick, 4 FOR TEXAS. Is this so?—Jack Buckle, Las Vegas, Nevada. Right you are and here, in character for their new roles, are Larry Fine, Moe Howard and "Curly Joe" DeRita.

Of the scores of Bela Lugosi stills published in recent years, I've never spotted one from his rarely seen 1935 feature, MURDER BY TELEVISION. You're my last resort, Pa! Have you got one?—Lana Chandler, Rock Island, Illinois. It sure took a lot of digging for this one, Lana, but the results are worth it. Here's our beloved Bela casting the Lugosi look in Charles K. French's direction.

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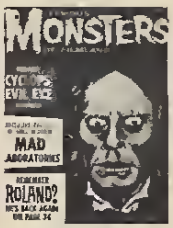

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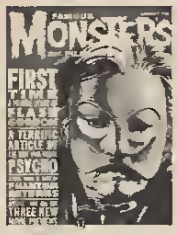

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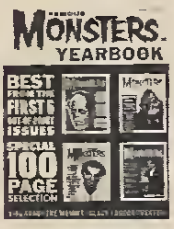

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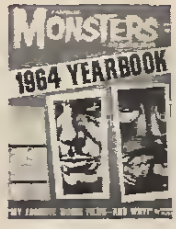

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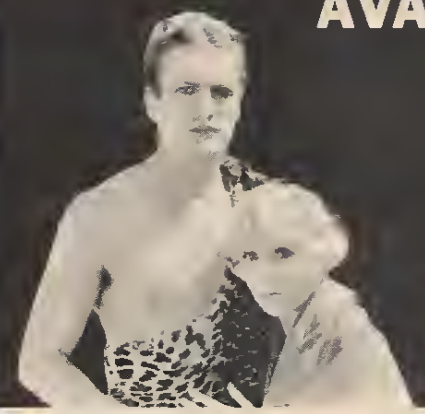

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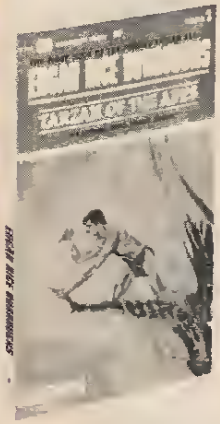
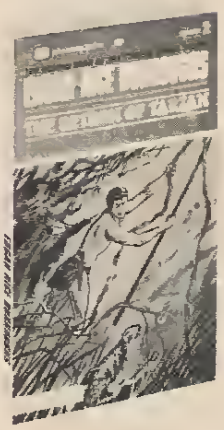


The birth, boyhood and thrilling growth to manhood of Tarzan who is raised in the heart of the primeval jungle by a tribe of great apes

THE RETURN OF TARZAN #2

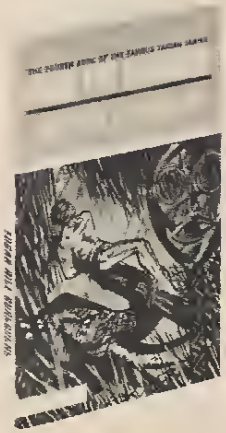


Tarzan rejects civilization and goes back to his savage homeland to rescue the beautiful American girl, Jane Porter

THE BEASTS OF TARZAN #3

Trained by Tarzan, Sheeta, the vicious panther, and Akut, the great ape, help pursue the murderous kidnappers of Jane and Tarzan's young son.

THE SON OF TARZAN #4



Young John Greystoke, Tarzan's son, comes to Africa with Akut, the ape. Akut teaches him the ways of the beasts until he has earned the name of Korak the Killer

TARZAN AND THE JEWELS OF OPAR #5

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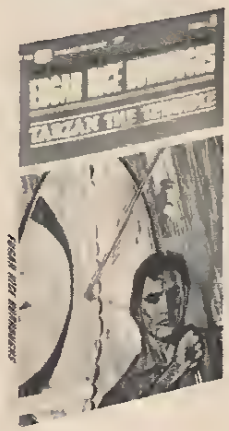

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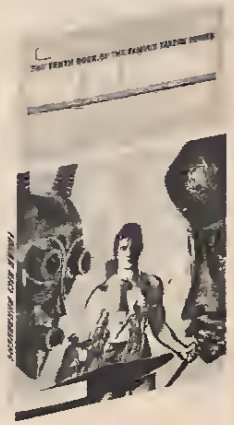

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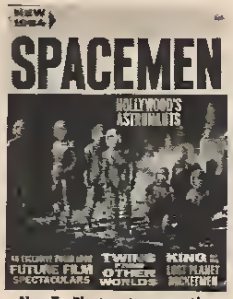

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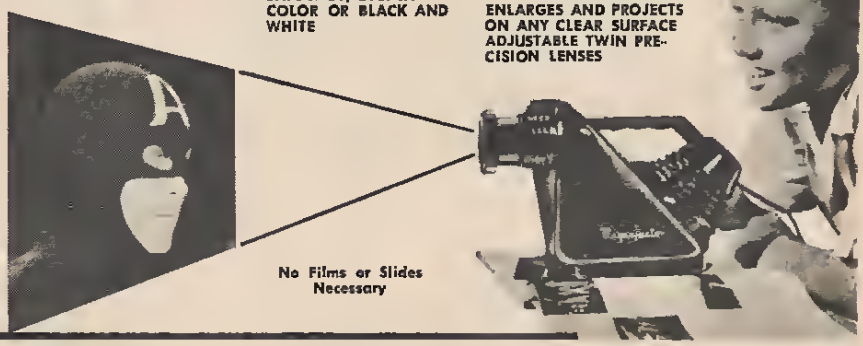

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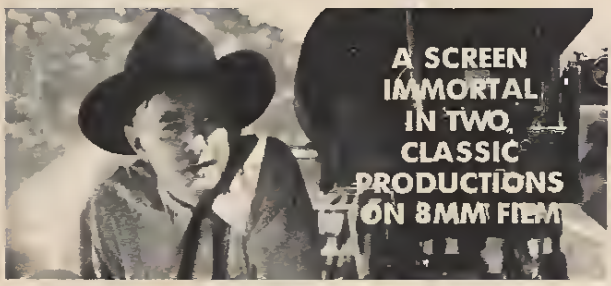

Horry Carey is now gone, but he has not passed from our memories. A grand star of the silent screen, his talkie days brought him fame as the star of MGM's TRADER HORN. Well remembered as a serial hero, his DEVIL HORSE, VANISHING LEGION and LAST OF THE MOHICANS made him a favorite of the matinee.

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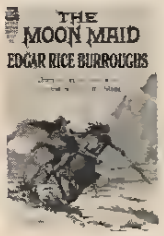

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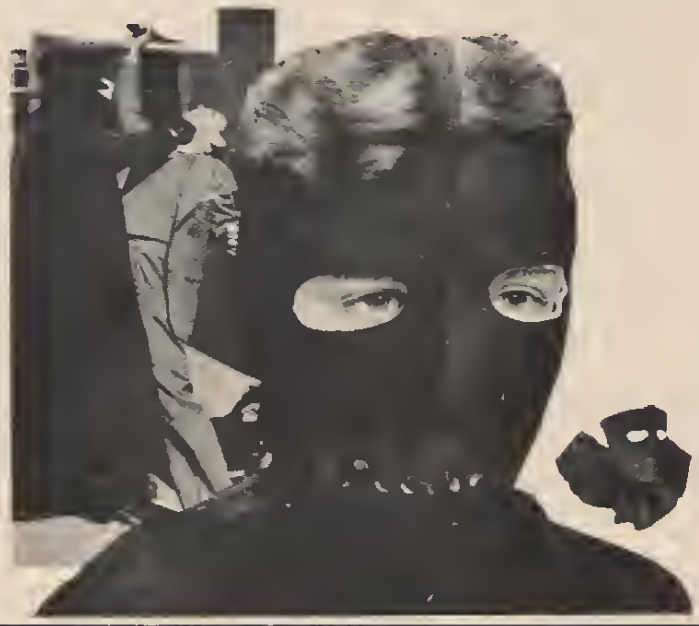

Now become the sensation of your crowd as you rival classic film industry heroes and villains who conceal their faces behind the dark mask of mystery. Who are you? What do you want? Are you good or evil? These are the questions that will be asked when you appear from some dark entrance on a black midnight. People won't know what to think when they see you. You may possibly remind them of the scores of unique movie thrill characters who have appeared in similar outfits over the years.

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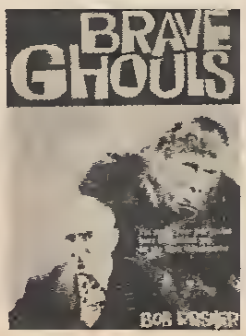

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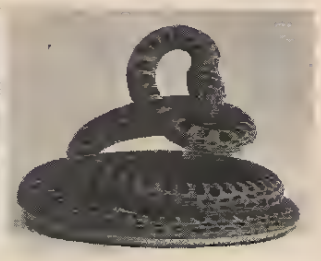

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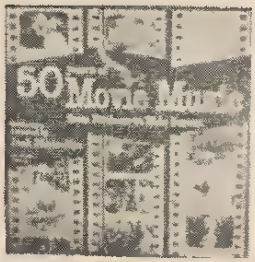

Now many times have you seen a great adventure feature film or serial with overpowering action? Many times, to be sure. Perhaps you didn't stop to think that the pulse-pounding rhythms of the Background Music made the film even more exciting than it actually was. Thrill-packed horror, chase and fight themes (known as Agitatos, Oramaticos and Furiosos) have made many a moviegoer hold on for dear life as the screen action grew to momentous proportions.

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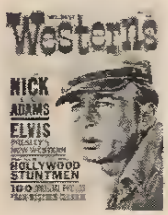

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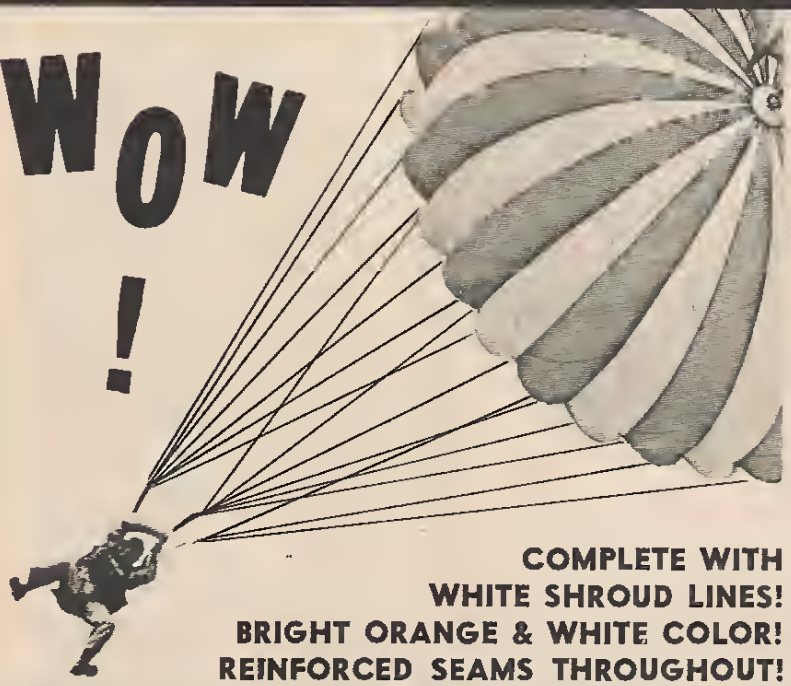

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ONCE OVER LIGHTLY

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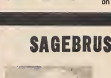

TOM MIX stars in this novelty Western of the pre-1920 period. Hailed by many as the most popular cowboy star, past, present and future, Tom certainly deserves a top spot in Action's Hall of Fame.

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